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THE UNIVERSITY OF ALBERTA

UNDERSTANDING MORE ABOUT THE AFFECTIVE DOMAIN IN MUSIC

©

BY

BRUCE A. SMITH

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGRFE

OF MASTER OF EDUCATION

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled "Understanding More About the Affective Domain in Music" submitted by Bruce A. Smith in partial fulfillment of the requirements for the degree of Master of Education.

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Abstract

This study investigated the role of the affective domain in a musical education. Various philosophical positions were examined and related to current Alberta Education documents with regards to incorporation the affective domain into a structured musical education in the public school system.

Data gathered indicated that teachers were incorporating affective objectives and measuring outcomes in both formal and informal ways. Three "themes" associated with structured learning in the affective domain were identified: 1) the importance and significance of the teacher in developing a climate conducive to affective learning, 2) the use of small (chamber) ensembles to increase student involvement in musical decision making, and 3) the popularity of the general music program with the students and the effectiveness of general music in structuring learning in the affective domain.

It was concluded that by using a general music approach as a philosophical guideline it is possible to provide students with a structured approach to learning in the affective domain.

Postscript

Some errors in this paper have been brought to the attention of the author. The first of the errors is the failure to compare instructional time percentages from the Alberta Senior High School Music Teacher Resource Manual to the findings. In the problem stated, recommended instructional time percentages from the Resource Manual allocated to the cognitive, psychomotor and affective domains were to be compared to the actual instructional time percentages gathered in the research. However, this was not carried out as the actual instructional times were not gathered. Two other weaknesses of this paper are also acknowledged. The first one is that in the collecting of data, the sampling of students was biased. Students were chosen that did not necessarily represent the entire population of the school setting. Only those students within the program and those who were having successes were used in the data collection and this is not a true representation of the student population at the research site. The second weakness of the paper is that when responses were gathered and compiled no mention of students who were in the program but dropped out was made. The fact that these other students (dropouts of the program) were not included fails to consider other personal aesthetics (equally as important as the personal aesthetic of the students who "bought" into the program). These students would perhaps have a different perspective on the program and therefore, this information might illuminate another side to the research. Considering this information (lack of incorporating the dropouts perspective into the research) new results might have been found providing a chance for new conclusions to be proposed.

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CHAPTER I

Statement of the Problem

Introduction

Historically, instruction in the affective domain has been established as a tenable goal for school music curriculums. According to Henson (1988) events in the 1950's sparked interest in this qualitative area of curriculum. Differences about how people learned was being questioned and this put pressure on the education system to change accordingly (i.e., creating new teaching methods). Specifically, the events which led to the re-examination of the curriculum were the Cold War and the Soviet launch of Sputnik 1 in October 1957. Mark (1986) states the need was so great for the Americans to keep up with the Russians in the race for technological advancement that educators needed to restructure the entire system and re-focus on more of a science and math curriculum. Further, according to Mark (ibid.), the Woods Hole Conference (which reorganized the academic subjects) was a catalyst which recognized the importance of the Arts but did not negate the negative ideas from other groups (which were formed after the conference) that the arts were a "frill" that contributed little to a child's educational development. This focus on a more quantitative curriculum received much opposition however and not just from the arts educators. Concern was voiced by the scientists. A quote taken from "Juilliard Repertory Project and the School" (cited in Mark 1986, p.15) states how the scientists on the Educational Research and Development panel were thinking.

> Certain members of the Panel were convinced that there was a degree of correlation between excellence in scientific achievement and the breadth of an individual's human experience. The best scientists, it was thought, were not necessarily those who had devoted themselves single-mindedly to their own field; somehow, familiarity with the arts and humanities sharpened a good scientist's vision.

The need emerged then for educators to acknowledge that values and opinions (part of the affective domain) were important in the education of a child. This led to the affective domain being recognized as an important component of a student's education. Henson (1988, p.67) points out that an "Important role of the school and the teacher in the realm

of values is to help students become aware of their own values, to question these values, and to discover the basis for those values, be they factual and logical, or prejudiced and illogical."

Reimer (1989, p.1) states, "That values and aesthetic experience should be the main emphasis in music education." He maintains further, that "The essential nature and value of music education are determined by the nature and value of the art of music." Further, (ibid., p.12)

> The argument is being advanced that an education system focused exclusively or predominantly on one mode of cognition the conceptual, and which recognizes only conceptual forms of intelligence as being valid, is a system so narrow in focus, so limited in scope, so unrealistic about what humans can know and the way humans function intelligently, as to be injurious and even dehumanizing in its effects on the children and the larger society it is supposed to serve.

Langer (1953, p.37-38) also states the importance of the affective component in the fine arts experience as essential.

> The normal evolution of art is in close association with practical skills-building, ceramics, weaving, carving, and magical practices of which the average civilized person no longer knows the importance; and therefore, also, sensitivity to the rightness and necessity of visual or musical forms is apt to be more pronounced and sure in persons of some artistic training than in those who have only a bowing acquaintance with the arts, [Why, then is the curriculum that is developed from experts in the field formatted in this certain way that develops mostly the psychomotor and the cognitive skills of the student?] Technique is the means to the creation of expressive form, the symbol of sentience; the art process is the application of some human skill to this essential purpose.

This quote may suggest to some that there is a highly educated elite and only they know the importance of art and it is their duty to explain it. Ironically, the least important elements in music education are being promoted as the essentials (i.e., technical/psychomotor skill in performances rather than affective goals). Langer suggests the need for technique/psychomotor skills in performance but does not imply that in order to accomplish this, one must lessen or ignore the affective qualities of music. Further, if a combination of the practical techniques with the affective elements is allowed, a more creative experience can be had. Langer maintains this stance and implies that one's most

important technical skill does not utilize just the hands, but also the imagination; from this imagination the creative process may grow with the aid of psychomotor skills as a natural extension.

Colwell (1970) specifies that, in the area of music education, an essential component in the students' learning should be from the affective domain.

The Alberta curriculum as planned does not reflect this. [It is important to clarify the difference between curriculum as planned and curriculum as experienced. The former deals with the theoretical ideal and the latter deals with what actually transpires in the classroom]. It is more or less implied that the affective component should not be incorporated because of the lack of clarity in direction. Also of interest: To what degree are the teachers following these guidelines, as these people are the facilitators of change? Stated differently, is the curriculum that is taught different from the curriculum that is planned? Limiting the affective domain removes the very essence of music. Ignoring feelings and values and overemphasizing the psychomotor and cognitive skills of a music student does not provide a complete music experience. This overemphasis seems to be what is occurring in the music classroom.

As Kelly (1965, p.455) maintains, one's feelings control one's behavior and therefore, "How one feels is more important than what he knows." Simply stated, Kelly implies that the affective domain is as important or more important than the cognitive domain. However, the antithesis is more likely to occur (cognitive learning dominating the instructional time), especially in curriculum documents and classrooms.

Lifelong experiences in the fine arts area (including music) are at risk because arts education experiences do not provide sufficient exploration and learning in the affective domain. The aesthetic experiences that one may have when one is young (if properly guided) may last and transfer to experiences later on in life. Another way to look at this is to imagine a child who, in a classroom situation, has been allowed the chance to explore his or her feelings and what or how the specific art has touched them. This

learning could be carried to a situation many years ahead and there may be a special connection made. Barnes (cited in Dewey, 1934, p.118) illustrates this point from an art perspective.

> Not only are intellectual meanings carried over from the past experiences to add expressiveness, but so are qualities that add emotional excitation, whether the excitation be of serenity or poignancy. There are, in our minds in solution, a vast number of emotional attitudes, feelings ready to be re-excited when the proper stimulus arrives, and more than anything else it is these forms, this residue of experience, [that is essential].

Barnes' points are important. If a student is denied the chance to explore his or her feelings in an aesthetic situation, it is the student who will lose and eventually, society. Society is mentioned because from the position of understanding oneself, an increased awareness and sensitivity to the feelings of others and coping with others is possible. This by itself is a benefit that may have enormous return for the individual and eventually for society. Unfortunately however, in understanding more about affect, certain problems exist. These problems are in the area of assessing and evaluating affect. Specifically, there is not enough material accessible for the music instructor to evaluate affective growth in a structured way. Therefore, the affective component becomes less valued than the other two domains (cognitive and psychomotor)- not because it is less important but because it is more difficult to evaluate learning in this domain than in the other two domains.

Efforts in today's music classroom for students to learn in the affective domain are neglected because most of the instructional time is spent working in the cognitive domain. For example, Arends (1991, p.47) maintains that "...schools spend most of their time on objectives related to cognitive matters." This is problematic, in that a comprehensive musical education is jeopardized. Incorporating the three domains; cognitive, psychomotor, and affective is a challenging task at best and keeping a balance between them without overemphasizing one domain over the other is even harder. Yet over emphasis of the cognitive and psychomotor domain may be what usually transpires in the music classroom.

If music teachers are following the Alberta Senior High School Music Teacher Resource Manual (1991) it would seem that evaluation is focused primarily in the cognitive and psychomotor domains. If one assumes that teachers are following this guide, measurement and evaluation in most secondary music performance environments would then be comprised of tasks such as how fast a student can accurately perform a B flat concert scale . From this an assessment of student learning can be accomplished quite readily. Perhaps a reason for the apparent neglect in the affective domain is due to the comparative ease of measurement and evaluation in the cognitive and psychomotor domains. The current Alberta Senior High School Music Teacher Resource Manual (1991) suggests to the teacher the percentages of instructional time involved with the Affective, Psychomotor and the Cognitive domains as 10-25%, 40-60% and 20-40% respectively. One can see the weighting is not distributed evenly and this implies a contradiction in philosophy with experts such as Langer (1953), Reimer (1989), Colwell (1970) and others.

Because music has to be held accountable in the curriculum, educators fall into the trap of neglecting the affective domain. Perhaps the reason for a contradiction of the guide with philosophies, is due to the difficulty in measuring affective growth. For example, the Alberta Senior High School Music Teacher Resource Manual (1991, choral, p.73 and instrumental, p.111) offers few guidelines to teachers for evaluating interest and attitude, (i.e., very good, satisfactory, improvement needed, and seems to be losing interest). As the affective area deals with the commitments and attitude levels of the student and not factual and skills type of learning, special assessments (i.e., tools and or methods) need to be made accessible to music teachers so they can evaluate effectively in this area. Without these evaluation and measurement tools only subjective evaluation is possible. Although subjective evaluation in the affective domain is not without its merit, objectifying the psychomotor and the cognitive domains is much quicker and simpler. This may lead to a lessening of importance of the affective domain when evaluation time

comes around and an over-emphasis on psychomotor and cognitive domains in the curriculum.

In discussing the meaning of a valued musical experience Reimer (1989, p.131) states, "When a system of sound relationships - a piece of music - is experienced aesthetically, the tone-matrix of tensions and resolutions produces tensions and resolutions within the experiencer, and these are significant because they are analogous to the modes of human feeling." Therefore, to assess the total value of the musical experience students receive, the affective domain needs to be at least equally weighted as the other two important domains whether or not it is a more difficult task.

Although many researchers have discussed the difficulties in evaluating in the affective domain educators should not dismiss it on the basis of these difficulties. Colwell (1970) suggests a combination with other domains as being tenable and this is a possible solution that educators should consider. As Colwell (ibid., p.129) explains, music learning in the affective domain does connect to other domains and this allows many possibilities. Further, he maintains that in combination with the cognitive domain, fruitful evaluation of the affective domain is possible. For example:

> In any learning situation involving musical response, an overlapping of the cognitive and affective is necessitated by the demands of verbalization; to put into words something about music means thinking about it, using terms accurately and with understanding . . . The fact that cognition is a legitimate part of the affective response of music helps simplify the problems of measuring affective response. Evaluation of attitudes and values, though intricate, is possible because many aspects can be verbalized, put into specific statements, and clearly pointed out by teacher or student.

Colwell (1970) has suggested (in the example above) one possible solution which seems feasible and it may be worthwhile to investigate if educators are using what Colwell suggests, as well as other techniques to evaluate in the affective domain.

Purpose of the Study:

This study had two major purposes. The first was to examine the structuring of the learning situation in the affective domain in an acknowledged exemplary secondary school program which uses a performance based curriculum. Within this structuring, an examination of the methods and techniques of measurement and growth in the affective domain was done. An examination of the evaluation scheme as applied to growth in the affective domain and an investigation of how the exemplary program corresponds to recommendations of the Senior High School Music (Choral and Instrumental Music Teacher Resource Manual, 1991) in terms of percentage weightings and balancing of teaching in the three domains - Cognitive, Affective and Psychomotor was also carried out. The second major purpose (based on information discovered in the study) was to provide practical techniques/methods for structuring learning, measuring learning outcomes and evaluation of growth in the affective domain.

Delimitations of the Study:

This study did not attempt to:

-investigate the effect of the affective domain component on the music programs retention rates and also recruitment.

-investigate the affective component in elementary programs.

-be a survey of general music programs.

-be descriptive of existing "typical" high school programs in terms of what they are doing in the affective domain.

Definitions:

Accountability- refers to the need by music educators to show learning and growth of students either by quantifying (using numbers) or by public performances.

Aesthetic- refers to the individual's perception of what is meaningful and beautiful to them. This perception incorporates affect and attitude as constructs. It is important to establish that the three terms; affect, attitude and aesthetic will be used throughout this paper synonymously based on findings brought forth by Cutietta (1992) and Radocy and Boyle (1988 cited in Miller, 1992). Cutietta (ibid.) states attitude, aesthetic and affect are interchangeably used. Miller (ibid.) concurs that when discussing attitude, it may be classified under a myriad of constructs including; emotion, aesthetic, interests, values and preferences. Therefore, in this paper the use of one of these words implies a meaning synonymous with the other two.

Affect- incorporates the constructs of emotional response, values, attitudes and aesthetic response. Aesthetic response refers to the emotion evoked in a particular situation (i.e., listening to a piece of music).

Attitude- an attitude can be referred to as a construct in which abstract ideas are incorporated into the explanation and reasoning behind what people say and do. Within attitude, constructs such as feelings and values may be attached to its meaning.

Cognitive- refers to learning that is conceptual, based on factual information gathered.

Evaluation- is a natural extension of measurement because after assessing the situation with numbers, values can be attached. Essentially, evaluation begins where testing (measurement) ends. Evaluation involves qualitative judgment or attaching values to what is assessed. Within the evaluation there are two sub categories, formative and summative (information cited in Henson, 1988).

Formal Aesthetic- refers to concepts that belong to the grammar of a recognized institution of experts in the field (i.e., color, balance).

Formative Evaluation- refers to evaluating the overall general growth of the student and not necessarily attaching a specific grade. The essential component of formative evaluation is that assessment is specifically designed for promoting learning. Certain elements should be considered when using formative evaluation; avoid recording individual scores, involve each student in keeping a continued record of individual progress and the need is to reassure students that the results of the tests will not count toward their grades. (Information on evaluation gathered from Henson 1988, p. 351-352).

General Music-a classroom situation that emphasizes appreciation of and enrichment by music without focusing on performance.

Measurement -refers to objectifying a specific task by assigning numbers to it and therefore, the outcome is based solely on numbers. Further, the measurement process involves constructing appropriate tasks and then scoring them.

Psychomotor- refers to the use of the physical body (i.e., fingers involved in technically repetitious drills).

Receptive Aesthetic- refers to the personal aesthetic of the individual as opposed to that of the institution. The personal aesthetic might involve references to a specific topic that does not necessarily agree with the recognized institution (i.e., thinking a Rembrandt painting is not very good or that a Mahler symphony sounds distasteful). This aesthetic should be considered, however, as equally valued as the institutionalized aesthetic.

Summative Evaluation- refers to the sum (i.e., it is worth a certain percentage -10%). This evaluation is not systematic and each teacher uses an individual approach to convert raw scores into grades. (Information on evaluation gathered from Henson 1988, p.351-352).

CHAPTER II

Literature Review

Attempts to Structure Learning in the Affective Domain

In discussing the affective domain, some history may offer insight into the difficulties of achieving a classification of affective objectives. The taxonomy principle was developed from educational objectives and specifically, was divided into three domains; the cognitive, the affective, and the psychomotor. The goal of combining all three domains into one comprehensive text (according to Krathwohl, Bloom and Masia, 1964) was soon realized to be too big. The answer was to develop three separate handbooks, one covering each domain.

The main problem in setting up the taxonomy in the affective domain was that creating a hierarchy was not feasible, as the constructs dealt with a great range of characteristics. Krathwohl et al. (1964) postulated that the list of objectives would encompass interests, values, appreciation, and adjustment. The term "interest" can be used to illustrate the difficulty in the hierarchical organization. Objectives that deal with "interest" could range from simply being aware to actively searching out information. Also, many different types of behaviors could be attached to this term "interest" (i.e., concern for, feeling negative or positive and so forth). According to Krathwohl, (ibid.) although the ranges for these concepts were too broad in scope to set up a hierarchy, they could be set up in a construct using a continuum approach which would incorporate the objectives. This process was denoted as the "internalization" of the individual and later became the "guiding principle" of the continuum.

Taxonomy Structure:

As the Krathwohl, Bloom and Masia (1964) affective taxonomy is not predicated on the hierarchy system (because of the generous amount of characteristics), certain divisions are implemented at different stages of growth. Krathwohl (ibid.) divides the

categories into five stages, starting with the lowest stage (1), and then moving to number (5) along the continuum.

Krathwohl's Taxonomy of Educational Objectives in the Affective Domain:

1. Receiving (attending):
   -awareness, willingness to receive, controlled or selected attention.

2. Responding:
   -acquiescence in responding, willingness to respond, satisfaction in response.

3. Valuing:
   -acceptance of a value, preference for a value, commitment (conviction).

4. Organization:
   -conceptualization of a value, organization of a value system.

5. Characterization by a value or value complex:
   -generalized set, characterization.

Martin (1989) synthesizes the taxonomy (mentioned above) for the first four stages. In the first stage (Receiving) Martin suggests that the learner is involved with merely being cognizant of a new stimulus. For example, a student is aware of a specific phenomenon but is being passive about it. In the second stage (Responding) the learner becomes active with the new phenomenon and is searching for fulfillment from it. This is the active searching stage. At the third stage (Valuing) consistent values and attitudes begin to become secure within the individual (i.e., within different contexts the same prevailing attitudes and values will be exhibited and certain preferences are maintained). The second last stage (Organization) deals with possible conflicts with values. At this stage the learner arranges a personal value system that will be displayed outright. For the last stage (Characterization) Krathwohl, Bloom and Masia (1964) suggest that if values are challenged, sufficient control will not elicit changes in the emotional response of the individual because the internal system is set. One problem with this paradigm is that the premise for this design is based on or presupposes that one can change an experience that is "active" (i.e., from personal aesthetic to institutionalized aesthetic). Martin and Briggs (1986) and Brandhorst (1978) conversely maintain, that even though this taxonomy is

probably the most widely used, it is flawed in its content. For example, the generality of the constructs and the over reliance on cognition is problematic. Furthermore, Martin and Briggs (1986) state that other taxonomies such as Brandhorst (1978), Gephart and Ingle (1976), Nunnally (1967) and Hoepfner et al. (1972) have offered different directions for objectives in the affective domain and some include a recognizable hierarchy.

Hoepfner et al. (1972, p.120) illustrate a range beginning with "Personal temperament" (1), and ending at "Values" (6). Within the taxonomy under the classification of "Values," academic, practical, aesthetic, social political and religious schemes are assessed. Nunnally (1967) includes (the classification is listed as measurements of sentiments) measurement of attitude via self-report measures. The use of the word measurement is problematic here only if it is considered as a tool for number attachment. The measurement term in this context is used for assessment of intrinsic qualities and is used only to show an ordering of growth not necessarily an actual quantification of "values." Further, the validity of the measure (assessment) according to Nunnally depends on the interpretation of the results. For example, (ibid., p.517) the self-reports ". . . may be highly valid measures of reported attitudes, but not valid measures of attitude measurable in other ways." This implies that although there is a high degree of validity in the verbal response of the attitude there is not one of the actual attitude itself. Though this list is not exhaustive, it is presented to show that other taxonomies exist in this domain that are equally credible but are not as widely recognized as Krathwohl's taxonomy. Romiszowski (1989) concurs that many different taxonomies exist and that there are many different positions and opinions about the affective domain. Further, ambiguities of language occur amongst these different taxonomies and understanding the specific meaning is difficult. This raises other problems faced by educators: "How does one find specific material to assess growth in this domain and which paradigm does one subscribe to?"

After incorporating a certain affective taxonomy into the learning situation yet other problems emerge. What parts of the design are going to be incorporated into the assessment of student learning? What methods are to going to be used to diminish deceptive responses? What weighting will be assigned to this taxonomy in the overall evaluation design? How much instructional and or evaluation time will be required to offer enough information to assess growth? It is with these questions one can consider the difficulties of evaluation of affective qualities; therefore, these problems must be addressed.

Problems in Measurement and Evaluation in the Affective Domain:

Taxonomies have been created for defining objectives in the cognitive domain. However, little has been done in the area of measurement and evaluation of learning in the affective domain. Martin (1989) has suggested that this may be due to the "nebulous area" of the affective domain and therefore, constructing guidance in this realm is difficult. Stuart and Wallace (1988) concur with this point and maintain that instructional objectives are "fuzzy" at best. Yet, as Condon (1978) postulates, any measurement that denies or lessens affect is incomplete and data collected will only be inconclusive and distorted in nature because it fails to incorporate all three domains. From this point it would seem that affective qualities are important in a student's musical education and therefore, assessing growth should not be neglected because of its difficulties.

Many problems persist in incorporating the affective domain into the structure of the public school classroom. For example, a clear understanding of what affective learning is and how it can be implemented in the classroom is needed. Moreover, how can one go about assessing something which is deemed to be quite subjective as compared to assessing learning in the cognitive and psychomotor domains? It is unfortunate that this affective area is seen as a separate entity which needs to be fragmented from the cognitive and psychomotor domains (Senior High School Music

Teacher Resource Manual, 1991) instead of considering it part of the whole learning process. By considering the affective domain as a separate learning area instead of a combination or extension of one or two other domains, problems persist in the measurement and evaluation of it.

Martin and Briggs (1986, p.373-374) suggest several external conditions that need to be in place to assure learning in the affective domain prior to evaluation:

1. Provide role playing experiences permitting expression of a variety of feelings and emotions.
2. Use classical or operant conditioning to transfer or attach emotions to objects or events.
3. Model appropriate and varied emotional states.
4. Strive to develop positive emotional bonds between learners and instructors.
5. If not disruptive, allow and encourage emotional expression toward both course content and the learning environments. [These conditions are all based on a accepted institutionalized aesthetic].

Stuart and Wallace (1988) maintain, that even with these statements (the five points mentioned above) concerning the affective domain there remains a scarcity of information about translating ambiguous affective goal statements into actual techniques for improvement, and this is why it is necessary to establish a broader repertoire of techniques for evaluating learning in this domain. As Kelly (1965, p.456) postulates, "if we had spent as much time in considering the feelings of the learner as we have in choosing and presenting information, we would by now know how to go about it," [accurately measuring the affect of an individual].

As Krathwohl et al. (1964, p.17) maintain, "A considerable part of the hesitation in the use of affective measures for grading purposes stems from the inadequacy of the appraisal techniques and the ease with which a student may exploit his ability to detect the responses that will be rewarded and responses that will be penalized." In other words the student could manipulate the intentions of the lesson through dishonesty or trying to please the teacher by giving what are believed to be the correct responses. Therefore, understanding more and creating evaluative material that would accommodate these problems was and is still needed.

Others have attempted to measure and evaluate learning in this domain. Anderson and Kristiansen (1989) developed the Attitude Functions Test that was used to determine information about different items from an objective 10 item questionnaire. Although the issues that were used were not related specifically to any one particular area, Anderson and Kristiansen maintain that this construct can be used to provide impressions over a myriad of subjects. It is interesting to note that Anderson and Kristiansen's design has come a long way from the design set up by Bills (1951). Bills (ibid.) developed the Index of Adjustment and Values (I.A.V.) which was based on 49 traits measuring the values of the individual and the ideal self which the individual wished to be. The difference between the two emotional states was the predictor of the measurement adjustment. Gephart and Ingle (1976) have done some follow up research developed from the Bills paradigm (I.A.V.). The individual rates him or her-self on a five point scale according to a list of adjectives that describes him or her. The way a person feels about how s/he is and how s/he could be, is the predictor of self-worth. According to Gephart, this is central to accurately assessing affect.

Evaluation:

According to Martin (1989) an important consideration when evaluating in the affective domain is that the results should never be used to assign grades. This is problematic when considering the accountability factor. For example, if affective responses are voluntary, a "true reading" will be lost if coercion vis-a-vis marks is used. How then, can one measure without grading but still maintain credible information? And if credible information is gathered, how does one assign a grade for accountability purposes? Martin further maintains, the second most important consideration in the evaluation component of the affective domain is that the results should be used to improve instruction and instructional material in a formative manner. Henerson, Morris and Fitz-Gibbon (1978) and Martin and Briggs (1986) however, believe that both

summative and formative styles should be considered. Martin (1989, p.14) also raises an important consideration: "Whose values and attitudes should be used as a benchmark for designing objectives in the affective domain?" This brings up the question of whether to use a formal (institutionalized) aesthetic or receptive (personal) aesthetic. Is one necessarily more correct than the other? Once the decisions about values and attitudes have been considered, still more questions need to be addressed. What exactly will one be measuring? How is the assessment going to be accomplished? Will this accurately assess the growth of affect in an individual? Also, will time be a major factor in growth analysis of the student? These are important questions to consider. Further, an assumption is being made that these certain elements in the affective domain can actually be assessed.

Brandhorst (1978, p.8) suggests that when talking about accountability and measuring outcomes, two implicit assumptions are passively assumed: "(1) all legitimate outcomes of education can be measured, and (2) outcomes exist as independent entities apart from experiences through which the outcome is achieved." For example, Brandhorst posits that the Bloom / Krathwohl paradigm is ineffective to measure or even assess development in the arts because the taxonomy is structured for evaluations of products not processes. For example, the process is not incorporated into the affective taxonomy and therefore, accountability is missing. In order for one to be consistent one must be accountable in process as well as product.

It is interesting to note that in the British Columbia public school systems curriculum changes are in the process of incorporating more of the affective area. Dosdall (1992) suggests (concerning the year 2000 project - where there are no final letter grades for the first three years of school) that the process, not the content is the most important component of a learner's experience. The push is for final examinations to be eliminated but as Dosdall states, "The main opposition is not the parent groups but rather Deans of Arts from the University of British Columbia, Simon Fraser University and the

University of Alberta" who are concerned about the lack of accountability for student learning.

Two evaluative methods are posited by Martin (1989) in the affective domain. The first is the use of observation in a direct format. The second method deals with questionnaires and self-report information when direct observation is not possible. Henerson, Morris and Fitz-Gibbon (1978) concur that the self-report is important. Martin and Briggs (1986) maintain questionnaires, interviews and behavior observations are all important in the evaluation process.

Henerson et al. (1978) believe that certain problems in the affective domain (when evaluating) will always persist. Outcomes are usually tainted by external problems such as peer pressure, inconsistencies with responses, unclear comprehension and the desire to please the teacher by offering responses believed to be appropriate. All the above result in invalid information. Therefore, Henerson et al. (ibid.) suggest that a good deal of measurement is going to rely on inference. Romiszowski (1989, p.87) however, maintains "Such inference is not always easy, as a particular behavior may be the external expression of an internal emotive 'feeling', or may be the result of a conscious and planned reaction to an observed phenomenon, based on some knowledge or belief that such a reaction is appropriate or is in the person's best interests."

Prior to a subscribing to a specific paradigm (regarding the affective domain), an understanding of terminology used is essential. The definition of "internalization" is important to note in that it is not a new term, it is used in more than one taxonomy and it may have more than one definition. Moreover, the term (according to Krathwohl, 1964) may be a collective of many ideas. English and English (1958) suggest that internalization for the individual means embodying a phenomenon and adding it to the individual's collective, albeit different values or ideas and accepting it as his or her own. Krathwohl, Bloom and Masia (1964), Martin (1989) and Martin and Briggs (1986) maintain that this term "internalization" suggests a broader connotation than mere

socialization because the latter refers only to acceptance of the recent value designs of society. Kelman (1958) states that intrinsic rewards have something to do with the internalization. For example, the suggestion is made that when a compliance occurs - which is not a behavior that is already part of the person's collective, the internalization process begins and new behaviors are then incorporated. As Kelman states (ibid., p.53), "Satisfaction derived from internalization is due to the content of the new behavior." Therefore, an understanding of which definition of internalization one uses prior to incorporating it, is an important decision.

Prior to administering any type of measurement, Henerson et al. (1978) maintain that the development of attitude objectives are of primary concern because these objectives may then be used to provide construct validity. A determination if the attitude will reflect self, school, or self relating to others is necessary and is essential because without this, there will be nothing to base the findings on.

Another problem that is identified with measurement in the affective domain as opposed to the cognitive is immediacy of the results. For example, in the cognitive domain a lesson can be taught, tested, and evaluated. An examination of growth or non-growth is immediate in the cognitive domain and accountability can be maintained accurately through test scores. However, in the affective domain the results are less identifiable in the short term. Krathwohl, Bloom and Masia (1964, p.19) state, " . . . interests, attitudes, and personality characteristics are assumed to develop relatively slowly and to be visible in appraisal techniques only over long periods of time, perhaps even years." A question to pose then is: "How can teachers realistically use these appraisal techniques if most are only viable after many years of observed growth?"

Krathwohl et al. (1964) indicate that their first handbook (encompassing the cognitive domain) was completed in 1956. The ease of this assignment was due to the extensive material available. However, when the second volume was started (the affective domain) many types of problems persisted. For example, somewhat little, if

any, material was found on affective evaluation techniques. The problem identified later, was that teachers were concerned about this domain but they were unsure of how to evaluate growth in this area. This is still the case today, and can be exemplified by Lehman's (1989, p.26) statement: "We lack the measurement instruments to provide a balanced and valid assessment of student learning in music."

Other Literature Based on a Quality Music Experience:

The definition of a quality musical experience depends on one's philosophical beliefs. In regards to these beliefs, various definitions can be upheld from different basic perspectives. For example, reviewing the current Alberta Senior High School Music Teacher Resource Manual (1991) specific goals are outlined:

Students will be encouraged to:

- value the uniqueness of this communication skill.
- appreciate fine arts as a form of personal enrichment, self-expression and/or entertainment.
- be appreciative of human values as they are recorded in great instrumental/choral literature.
- develop positive, realistic self-images through an understanding and acceptance of themselves with their strengths and their limitations.
- develop an appreciation of the social value of instrumental/choral participation.
- continue to develop their creative abilities and to utilize them in a constructive manner to contribute to society and to personal satisfaction.
- apply maximum effort and attain effectiveness in performance through physical and mental discipline.
- appreciate creativity as exhibited in all areas of human endeavor.
- maintain positive attitudes toward leisure in all its forms, present and future.
- value the necessity of learning throughout life.

- develop a sense of purpose in life and joy of living.

These examples of learning in the music classroom (choral or instrumental) can be addressed in three different domains. These divisions are important to note as they set up the philosophical direction, or more specifically the framework from which the educator may teach in the music classroom. The three domains listed are: the psychomotor, the cognitive and the affective. Each domain is given instructional time allocations which should be observed. Respectively the numbers listed are: 40-60%, 30-40% and 10-25% (Senior High School Music Teacher Resource Manual, 1991). The curriculum is created by music teachers and curriculum specialists and this document supposedly embodies their philosophical positions - that being the greater importance of psychomotor and cognitive domains compared to the affective. However, it is interesting to note that philosophers (Meyer, 1956; Reimer, 1989; Langer, 1953) conversely maintain that the affective element is essential and should be given equal consideration.

The problem lies in the fact that the affective domain is given comparatively little weight specifically in terms of time allocation and this seems to indicate that there is little or lesser value attached to it. All three domains are important and if one ignores or reduces the importance of one of these domains, a comprehensive aesthetic experience is compromised (Reimer, 1989).

Meyer (1956) suggests that, however diverse critics may be in their construct of music, a universal opinion exists - music has meaning. Defining or describing that meaning is however, not so simple a task. Reimer (1989) also maintains the position that there is a difficulty in attaching labels to music and its meaning because if music (i.e., the meaning within music) could appropriately be signified by words, the arts would not exist. This is where the affective domain becomes significant. For example, labeling how one feels after listening to a Mahler Symphony is difficult and assessing these feelings is even more challenging. One's philosophical position of music education then

is addressed. Can this or should this meaning through feelings be measured? And, should music educators attempt to structure or regulate learning in this domain?

Discussing recognized philosophies both Reimer (1989) and Meyer (1956) maintain that there are at least two groups of thought regarding meaning and music. The first group is recognized as the "absolutists" and the second, "referentialists." These groups are not completely diametric in principle and a look at the differences may help explain why. Meyer (ibid., p.1) posits, "The main difference of opinion exists between those who insist that musical meaning lies exclusively within the context of the work, [absolutists] and those who contend that, in addition to these abstract, intellectual meanings, music also communicates meanings that in some way refer to the extra musical world of concepts, action, emotional states, and character, [referentialists]." Meyer continues and points out that these two positions are not mutually exclusive and there is no need to label one as correct and the other as incorrect as they are not necessarily dichotomous. What is important is that an acknowledgment be made that musical meaning does exist - whether it lies within the context or outside the context and on a conscious or unconscious level - and that it is recognized as something that incorporates the affective domain. Therefore, labeling musical meaning within one of these two camps is not as important as acknowledging that something is taking place that is intrinsically affective in nature. Two important elements which need to be discussed then, are feelings and values within the context of aesthetic experience and how they fit in the educational scheme.

In discussing the aesthetic experience, feelings and values are extremely important concepts to recognize. Langer (1953), Reimer (1989), Miller (1992), and Cutietta (1992) all suggest that art does not actually express feeling but rather perceptions of feelings. For example, Reimer (ibid., p.50) posits, "Their intrinsic qualities present conditions which can arouse feeling. In the direct apprehension of these qualities we receive an experience of feeling rather than information about feeling." It is

this experience that is unique and special to the arts that enables us to see into our souls and appreciate our feelings. Once the importance of this intangible component of the arts is comprehended, another positive step will have been achieved. Further, when more is understood about this area of feeling, perhaps the affective domain will receive as much attention as the cognitive and the psychomotor. A question to ask then might be: "Where does this fit into the educational scene?" A closer look at the function of affective education might address this question.

Reimer (1989) and Langer (1953) both postulate that education in the arts is, or should be, the "education of feeling." The major function of arts education should then be helping people access their experiences of feeling, and this is where the affective domain bridges the theoretical gap between philosophy and practice. Meyer (1956, p.258) also suggests the importance of this concept and maintains, "Whether conscious or unconscious concepts are at play, feeling is an integral component in the affective experience and should not be ignored."

Components of the Aesthetic Experience:

Noted philosophers (Langer, 1953; Meyer, 1956; Colwell, 1970; Dewey, 1934) suggest that separating the musical experience into three isolated domains (cognitive, psychomotor and affective) deprives the student of receiving a comprehensive aesthetic experience if only one of these is taught or over emphasized. By over emphasizing one domain the other two receive less instructional time and therefore, a less important label is attached to them. A combination of the three domains with equal time is therefore suggested.

Meyer (1956, p.39) states, "Once it is recognized that affective experience is just as dependent upon intelligent cognition as conscious intellection, that both involve perception, taking account of, envisaging, and so forth; then thinking and feeling need not be viewed as polar opposites but as different manifestations of a single psychological

process." In other words, there should not be a polarization of domains because to interact, conceptualize, and feel, the responses involved require at least two of these three domains to be present. Moreover, if a combination of two or more domains are linked together in an aesthetic experience a better and strengthened understanding can be attained because a holistic approach is employed. The aesthetic experience in this case would likely be regarded as an institutionalized aesthetic because the student would hopefully experience what has been established as the proper aesthetic recognized by the institution. Dewey (1934, p.69) postulates that breaking up these domains into separate elements is like splitting parts of a union. He further states, "Without emotion, there may be craftsmanship, but not art; it may be present and be intense, but if it is directly manifested the result is also not art." Further, there is a danger involved in only developing one aspect of the musical experience and that is, the percipient is denied a comprehensive musical education. An example of a comprehensive musical education might be a student having a chance to explore a myriad of musical outlets which maintain a level of creative freedom. Moreover, the probability is that the student may leave with a distorted perception of the arts and this is very detrimental if a student wishes a fulfilling musical experience. For example, if students leave school with the notion that music is the memorization of when composers lived and died (cognitive) and achieving dexterity with their instrument (psychomotor), they have missed out on a very important component - affect. Therefore, this misrepresentation of a comprehensive experience diminishes further chances for an accurate appreciation of the arts.

In discussing the technical aspect of music education one only needs to look at the current Alberta Senior High School Teacher Resource Manual (Choral and Instrumental) to see that the greater emphasis is on psychomotor and cognitive skills. Reimer (1989) and Gordon (1975) both suggest that some people believe that a musical education based almost entirely on technical response is the way to experience music and this is where the

misconception begins. Gordon's (ibid., p.98) example will help clarify this line of thought of the overemphasis on technical aspects more succinctly.

> Even in students who are potentially gifted and intellectually capable, creativity and agility of musical thought and judgment are left almost entirely undeveloped, while fingers and lips are drilled to a considerable speed and accuracy.

An essential underlying question to be addressed is: "Do we want to make music teaching in our classrooms accountable only by incorporating numbers (measurement without evaluation), and in so doing, destroy the very essence of music?" By complying to the accountability factors and adjusting the music curriculum to fit into a competitive framework like the rest of the subjects, vis-a-vis making the psychomotor and cognitive domains more prominent in the system, the affective component of music gets lost. Perhaps a response to this accountability is to reject it and teach what music is about. Unfortunately this may become the end of music in our schools because there would be no accountability (only if we cannot measure and evaluate -it is important to be able to do both) and therefore, no funding. This leads to another important and obvious question: "Is there a way to establish accountability in music programs which would include the affective domain?" Also, measurement in the affective domain must be longitudinal in nature and from this perhaps a formative type of evaluation is possible. Currently this is a problem given the structure of the school system.

Similarities Between the Domains:

Works by Martin (1989), Martin and Briggs (1986), Condon (1978), Krathwohl, Bloom and Masia (1964), Pognowski (1987), and Ringness (1975) suggest that there are similarities that exist between the cognitive and the affective domains. For example, both domains have the same three components "behavior, conditions and standards" in their instructional objectives. Pognowski (1987) states that critical thinking involves both the cognitive and the affective domains. Condon (ibid., p.108) succinctly states, "Nowhere, save computers, does cognition occur without affect." Further, Ringness (1975) suggests

that cognitive objectives can even help produce affective goals and vice - versa. Krathwohl, Bloom and Masia (1964) concur with the notion (trying to obtain two objectives at the same time, each incorporating a different domain) but recommends caution when attempting simultaneous outcomes. What usually happens is one domain dominates the other and the subordinate domain is frequently the affective. As a result, inaccurate information is attained because it is not comprehensive, (i.e., only using one perspective for evaluation).

The personal assumptions of the writer are that if only one methodology incorporating one dimension of affect is looked for, that is exactly what will be found - one dimension. However, if many different approaches are used in assessing affect (i.e., formal and informal) a more complete picture is possible. Furthermore, if an understanding of whether the responses of the subject are reporting a receptive (the personal aesthetic) or formalist type of aesthetic (institutionalized encoded language) a more comprehensive evaluation may be obtained from the students. Without this knowledge of what the student is reporting and where it is coming from, only part of the growth in this area is possible to assess.

Summary:

Many problems exist concerning teaching, learning and evaluating in the affective domain. Depending on which paradigm of affect one chooses to incorporate (i.e., taxonomy), different opinions are offered on methods to evaluate in the affective domain. Still, within all of these there remains a paucity of actual evaluative techniques that a teacher can select and utilize. This paucity is a problem if the affective domain is to be given credence in any curriculum document.

A review of the literature reveals the difficulties in structuring taxonomies, as part of measurement of growth and attaching values (evaluation) to that growth. The literature also notes a paucity of material for use in the music classroom for measurement

and evaluation. Furthermore, it seems there is a need for attention to be focused more on longitudinal types of measurement techniques (i.e., slow rates of growth analysis) to check attitudes and values in the affective domain. Perhaps with these ideas in mind a better picture of the problems of evaluation in the affective domain can be specifically isolated.

CHAPTER III

Methodology

Selection of School

The methodology used in this study facilitated an examination of a premiere music program. By using only one test site the data gathered was not meant to be descriptive of other programs, but rather useful information which could be assimilated to assist other teachers in the specific area of affective assessment. The criteria used for defining this one site as premiere were based on the following: 1) profile of teachers, 2) size of program, 3) rate at which the program is growing and developing, 4) caliber of program (music festivals and outstanding recognition at competitions) and 5) addressing the affective section of the music curriculum in a structured way.

Structure of the Program:

The observed program exists in a high school situated in a middle to upper end socio-economic area. The parents of some of the music students are prominent in the Edmonton Symphony Orchestra and this provides the high school program a wealth of musical talent to draw upon. Although the parents are not directly involved (i.e., guest soloists) lessons that are learned at school, in some cases can be reinforced because of the expertise at home. Although the expertise is not in all the homes, a general elevated level of musical talent can be noticed. Moreover, this influence can be seen and heard by the learning taking place in the music classroom at this location.

The success of this program can be recognized by various accomplishments in many festivals. This is an award winning program having received many first place ribbons in numerous competitions both in Alberta and neighboring provinces.

Within the program there are many ensembles with which the students may get involved. There are three jazz bands (19 members in each) two choirs, a jazz combo, a woodwind and brass quintet, plus two large groups; the wind ensemble (45 members) and

the concert band (84 members). It is important to note that all of the large ensembles (concert band and wind ensemble) are rehearsed outside of regular class time.

The high percentage of students in extra-curricular ensembles reflects a high level of involvement and commitment towards the program. Eleven percent of the students in the entire school are involved with the music program and within the music program all but five members perform in the various ensembles.

The calendar of music events within the music program is impressive as well as extensive. The first event on the calendar is the music camp in October for all music students. This is quickly followed by a competition the next month. Listed below are the additional events scheduled in the music program.

Community Breakfast (Dec. 20)

Big Band Dance (Feb. 07)

Edmonton Public School Solo Festival (T.B.A.)

Spring Concert (March 17)

Band Tour (April 23 - 25)

Jazz Night (May 10)

Summer Concert (May 14)

Graduation Ceremonies (May 28)

Awards Ceremonies (June 9)

In this program a music student has a vast opportunity to perform in many venues.

Students in the music program have a chance to achieve awards based on points awarded for participation in the following activities:

Wind Ensemble (8 pts.)

Symphonic Band (2 pts.)

Jazz I (6 pts.), Jazz II (2 pts.) and Jazz III (2 pts.)

Jazz Combo (2 pts.)

Other ensembles (3 pts.)

Responsibility (3 pts.)

Leadership (4 pts.)

Music Council (4 pts.)

The points are accumulated and carried over from one year to another and this gives the students a good chance to achieve some type of recognition for their contributions to the music program.

The evaluation within the music department is based on the following information and each section is totaled for the year:

Performance (50%) - This includes; concert attendance, technical level preparation and in-class work.

Ear Training (20%) - Taped levels or computer room work.

Theory, Arranging and Composition (20%).

Listening (10%) - Listening projects, history, tests and elements of music.

Technical levels:

After an audition (one- half hour) students are placed at the appropriate technical (skill) level and band. This approach was specifically designed to encourage individualized learning and to encourage students to progress at their own speed. There are 230 levels which were designed by the teachers by asking experts in the music field, (i.e., what should a trumpet player be expected to play and with what material). The lessons are based on one week segments. To handle situations ranging from one student not knowing what a trumpet looked like to that of a student who wanted to arrange a piece for full concert band, students could be placed at different levels along the set-up musical continuum (this lessened the chance of boring the more advanced student while still challenging the not as advanced student). A student who starts at level one and goes to level 40 (because there are 40 teaching weeks -the student achieved one level per week) would receive a mark of 100 percent. The individual placed initially at level 60

and who only finishes up to level 80 would receive a mark of 50 percent because s/he only completed half of the material that s/he should have. The importance of correctly assigning the level where the student starts is critical. This individualized curriculum allows the student freedom to excel to his/her potential and since there are two teachers, private testing is available in class and on a private basis.

Ear Training:

The ear training dictation includes a set of 20 cassettes divided into five parts consisting of four cassettes each. The purpose behind the dictation is to introduce the fundamentals of music notation (clefs, key signatures and so forth). The mastery of the fundamentals of music notation will reinforce other areas such as performance and musical appreciation.

The main reasons why the tapes were developed for the ear training section are listed below:

1. Students who wished to work ahead on harder levels of ear training or who were having trouble had no convenient way to practice.
2. In comparison to setting up instruments and drum machines, getting set up for ear training is very easy with the tapes. While the tape is playing, the teacher is also free to oversee individuals' work, take attendance and perform other routine activities.
3. Individual instruction is possible with several tapes playing at once.
4. If students were absent on test days tapes could be completed at home on the students' own time.

Theory, Arranging and Composition:

Two computer theory programs are used in the music program, they are "Mibac" and "Musica Practica". During the theory section of the students' development the teachers take on more of a facilitating role. The students' work one on one with the computer and the teacher walks around and provides additional assistance if required. This method of instruction provides advanced students with a chance to do some arranging and some composition.

Listening Project:

With this extremely important section of the program students are asked to discuss music in an intelligent fashion. What is meant by "intelligent fashion" is verbalizing a critique of the musical composition by using a formalized musical language (timbre, rhythm and so forth). This is quite different from just stating: "I like this piece because it sounds neat." At first, the task of discussing the music in a formalized way is difficult because a formalized musical language is not in place with most students and therefore needs to be learned. Although students do have a musical language and understanding of what is good and not so good (personal aesthetic) a formalized aesthetic allows many to assess the musical situation or composition from a common focus and this in turn permits a generalized interpretation when critiquing a work of music.

Presentations are comprised of the discourse on elements of music such as: timbre, texture, form and rhythm. A critique which consists of "this music sounds sad" is not sufficient. This section of the program is exciting for the students as it allows them to choose the music that they will critique. This listening component is successful in encompassing the affective section of the Alberta Curriculum in a structured method. For example, certain feelings and attitudes about the music can be discussed and evaluated vis - a - vis expressive discourse (i.e., the form and the meaning that the composer had and the meaning which is derived by the listener - the student). In term one of the school year

the instructors offer their critiques of music. This allows the students a chance to learn the complexities of music analysis and how to discuss it in an intelligent way. In term two the students present music chosen from a list of styles which includes: Antiquity, Opera, Romantic, Eastern Music, Classical , Jazz, Pop and Rock. The Jazz, Pop and Rock sections fill up rather fast perhaps reflecting student attitudes or indicating familiarity with these styles. With the listening component of this program, both the affective and the cognitive domain are addressed effectively in a structured way because both factual and emotive elements are introduced and discussed.

An important issue which needs to be clarified is that when discussing affect two areas are referred to: 1) the personal and, 2) the institutionalized aesthetic. Students bring their own aesthetic and this is not deemed to be wrong. A particular student may come into the program and think that Iron Maiden (rock band) is completely representative of all which is beautiful. The music teacher's role is to show him/her that there is more to music than this one rock group. There may be an accepted "institutionalized aesthetic" which states classical music is the preferred music but the role of the teacher is not to deny the student's personal aesthetic but rather to encourage and evaluate growth in the student's ability to accept other music.

Procedure:

It was the intention of the researcher to investigate an established music program, and to find out how the affective domain was being handled. For the purposes of this study three groups of students were identified: 1) choir students, 2) instrumental students, and 3) students who took both subjects. Interviews were carried out and recorded in a separate room for the instrumental students and all together for the choral students. As well, the teachers' perspectives were investigated. Therefore, research triangulation (teacher interviews, student interviews and observation in the classroom) was carried out by incorporating these three components.

Due to time restrictions with the choral program, questions were addressed to the whole class (approximately 22 students) and anyone could respond. The choir teacher was not present for this dialogue. With the other students (instrumental and those who took both choir and band) personal open ended interviews were conducted.

The open ended (leading) questions used in the interviews were developed by the researcher to investigate many aspects about the affective domain. For example, interviews with the instructors focused on topics such as time spent with the affective components in the curriculum and what techniques or activities were being used to develop or foster a sense of interest and attitude. The interviews with students centered around their reasons for taking music, what is important in music to them, and if attitude is of importance in the music class. [For transcripts of interviews see Appendix B].

Observations of the instrumental program were carried out over a period of four weeks and different classes were observed. The researcher observed from the back of the room so as to reduce the effects (as much as possible) on the natural sequences in the class. Most of the research, however, did not depend on casual observation but rather on questioning and therefore it was not necessary to remain covert in the data collection. The time spent in classes varied from week to week. Observation of different classes seemed to be more productive than repeated observation of the same class. Therefore, observations were carried out on different days to accommodate the procedure. This process also allowed a greater perspective from the researcher's point of view.

Eighteen students were selected over the range of grade 10 to 12 by voluntary response. Private open ended (leading questions) taped interviews (voice recorder) of 20 to 30 minutes in duration were carried out to record the students' and teachers' opinions of the elements in the affective domain and how they were structured in the program. Students also understood that at any time their responses could be erased and retracted.

Summary:

The data gathered showed that the students at this research site have a vast opportunity to challenge themselves in a variety of ensembles. The students also are challenged with technical levels and ear training (because of the individualized focus) and this allows students who enter the program at different levels a chance to succeed at elementary or advanced levels of musical education. Further, the computerized theory allows the teacher to take on more of a facilitating role and therefore frees up his/her time to assist individuals one on one.

The listening project gives the students an opportunity to acknowledge their music as an acceptable form of communication between artist and listener if a critique is made in an intelligible fashion.

Finally the procedure of gathering data was accomplished by dialogue engaging responses from four groups: choral students, instrumental students, choral/instrumental students and the teachers. Also, observation of ongoing classes was used in order to accomplish research triangulation.

CHAPTER IV

Results and Analysis

In analyzing the data from the research site four groups of subjects were identified and then categorized: 1) Choral and Instrumental teachers, 2) Choral students (information gathered in this area is minimal due to time constrictions and only the one class period to ask general questions to the class), 3) Instrumental students, and 4) Students who took both Choral and Instrumental. Furthermore, on site observation took place over the period of four weeks and this aided in understanding their comments. The first category is the perspective of the teachers.

Choral and Instrumental Teachers' views:

The teachers were asked if the Alberta Curriculum document was specific enough regarding structuring learning and measuring outcomes in the affective domain. Responses ranged from "no it was not specific", to "we deal with it in a lot of different ways." One response focused on the importance of the process of learning as opposed to the content.

"I'm from the school where those things (affective elements) are more important than music anyway. I'm of the opinion that you don't teach subject you teach people." One respondent stated that "well the attitude is fundamental to music learning."

The elements that were recognized by the instrumental instructors as being important in fostering a positive attitude were:

1. Personality of the instructor (if the students enjoyed them (the teachers) they might like coming to class and in turn, they might be willing to listen to Mozart).
2. Commitment and responsibility levels being addressed and a mentorship being developed between the older students and the newer students.
3. The modeling of good behavior and positive attitudes and reinforcing the same in students.

From the choral instructor; effort plus good behavior was deemed to be a contributing factor.

In determining levels of attitude, informal evaluation seemed to be a good method for getting results in assessments of growth. For example, body language and the sound of the music being created demonstrated the attitude present. Other signifiers such as: being late, willingness to help, co-operation and forgotten materials also indicated the attitude involved (albeit negative). The last of these signifiers can be associated with standard institutionalized norms.

The participants believed that formalizing the evaluation of attitudes may not necessarily achieve a more accurate indicator of student attitude than informal methods.

"They might tell you I like it and it's a good thing but that's how they know they are going to get a good mark." This might be a true indicator of what they said but not what they felt.

All three instructors believed that informal evaluation of attitude could be accurate and one stated that all it really needed to make it formal was to put numbers on it. One instructor stated (after questioned about possibly receiving inaccurate attitude responses), "I would doubt people could behave other than they are. I could be wrong. It's not likely you can put wolves in sheeps' clothing for very long - it's not likely."

Various Activities used for Informal Evaluation of Student Attitude:

Techniques used in both choral and instrumental programs for fostering and monitoring positive attitudes include musical outings, responsibilities, leadership, commitment and so forth. For example, the instructors take a mental note who goes on band and choir trips which are not part of the required course. An illustration of this can be given by the following response.

"We went to the opera but it wasn't during school time and we asked who wanted to go? About 25 kids came but it certainly wasn't a hundred. Perhaps the day that

a hundred kids come after school and pay five bucks that's the day you have accomplished something."

Responsibility and commitment are elements which can gauge informal evaluation of affective variables. In the instrumental program all of the big ensembles occur outside of school time and therefore both responsibility and commitment can be identified by who shows up on time, who takes on leadership responsibilities (i.e., section leader) and who is willing to share some of what they have learned with a younger or less experienced student. These elements are certainly not a comprehensive list of what is deemed attitude. [There is more involved in attitude when someone is aesthetically experiencing something but these are just a few elements so that the point can be better understood].

By using more of a general music approach in the instrumental program the instructors have developed an element that develops a structured way to deal with evaluation in the affective domain. This element is the "critical listening project" which incorporates feelings, values, attitudes and opinions. Students must acquire an understanding of the components of music first (i.e., timbre, texture, form, rhythm, dynamics, melody, harmony) and then in order to effectively critique the music selection of their choice they must incorporate two domains (affective and cognitive). This can be accomplished in a verbal critique of a piece of music. Therefore, the structuring of the listening projects involves the use of affective elements and cognitive elements in a formalized way. Also, by letting the students choose their own music to critique, they seem to get more involved in the assignment.

Another indicator of positive growth in music attitude can be seen from a changing or growing aesthetic. An example of this can be shown in the following dialogue.

Question from researcher: "Are students buying tapes or CD's that they have been introduced to in class that they wouldn't have in the past?"

Instrumental teacher: "Absolutely! The other teacher and I jump up and down every time it happens. A kid will very happily show you their stuff and say, 'I really dug yesterday and I went out and picked up a Miles Davis tape and it's so slick.' If you expose kids to it, they're quite interested in it but they just don't get the opportunity to be exposed to it."

All three teachers answered "No" when asked if affective objectives were identified. The following are the responses to the question: "Do you identify affective objectives?"

> "I can't really say I've written them down or discussed them with another teacher."
>
> "No."
>
> "I don't think so -- not consciously -- not that we don't have them, it's just that we don't make them as articulate as those that are cognitive."

Perhaps one reason for the unidentified affective objective is simply that it is not that simple. In other words identifying affective objectives is much more difficult than identifying objectives in the area of cognition and this raises many problems.

Choral Students:

Although the information in the choral area was limited due to time restraints an interesting response was noted from the choral students when asked about determining what is and is not good music. They were told that they should have an open mind about new types of music and should not put it down until they understood it. This response is interesting, in that if affect is to be assessed, preconceived notions or prejudiced thought should not be included when discovering the meaning of unfamiliar music. Telling the students they have to have an open mind and cannot judge a piece of music until they completely understood it does two things. First, (and on the positive side) students will probably be more accepting to new forms of musical literature. Conversely, telling one not to judge a piece until they have understood it, limits not only first impressions of a

piece of music but stifles affective responses. If we as educators want to learn more about assessing affect accurately in students (allowing students to grow at their own pace) students must be allowed to give their responses however negative they might be. Perhaps from this perspective an assessment of accurate growth over a period of time will be tenable. This assessment of growth will allow educators to understand more about the student, where s/he has come from and how s/he has grown affectively.

Instrumental Students:

A diversity of answers was obtained from the instrumentalists when asked why they took music. For example, one responded, "My brother said it was really good" and another said, "It's something I have to do and I can't see myself doing anything else." It was apparent that the range of interest held by students being interviewed was quite broad.

The first concept that emerged from the band students was that the personality of the teachers influenced a great deal concerning opinions, attitudes and values. For example, the question of exploring opinions, attitudes and values was posited and these are some responses.

"I think the teachers themselves have a lot to do with that. "

"The teacher is there but he gives us a say."

"And now that my teacher is a drum specialist it has expanded my interest even more."

One last account from a student (in this area of teacher importance in affective learning) exemplifies this area rather well.

> The teachers make it important like it is important to them. Like honesty is really important and you have to be accountable for what you do. If you are not in rehearsal you have to talk to them. All types of values are represented and they know that and are really good about that. They respect different types like my friend's Christian band and they totally respect that. And from this they incorporate everyone's values. And the ones that are common to everyone they try and instill like honesty. It's weird here because before it was like how could we screw the teacher? And why don't you lie? But here there is a respect.

The question asked was: "Do you think you have developed a positive attitude towards yourself and others because of this course?"

"It has been one of the factors. Music helps me express myself. It has helped me to get a more positive outlook on life in general. Everyone needs a purpose."

"Definitely, when I came here in grade 10 the music program was the only program where I was exposed to some of the higher level school people."

"Oh yes, I've met a lot of new people and learned a lot about new instruments and it's a nice feeling when you are all together. Most people in the band want to be there and you can feel that and you can hear this in the sound."

One student mentioned the listening project as being beneficial in developing his attitude towards music through a better understanding of it.

"If it weren't for the listening project I wouldn't have any knowledge to talk about music."

Also, along this same concept of changing attitudes the question: "Do you buy different types of music now?" was asked. The following responses were recorded:

"I usually don't buy music but when I do, I buy things I like."

"I borrow the music from the teachers."

"Yes, I was mainly into rock and roll stuff but now I've purchased a large amount of Miles Davis jazz tapes. I'm more willing to listen to classical tapes."

"Yes I am. A lot more jazz because before I just didn't hear it before I came here."

"Yes. I used to just hate jazz because of my classical background. I didn't even know what a blues scale was or anything. And now I practice my blues scales on my bass and I just love listening to jazz."

Four main topics were revealed when interviewing the instrumental students and teachers: 1) the listening project, 2) changing perceptions of music, 3) attitude and 4) commitment level of the student. The listening project allowed students who might never get a chance to listen to different styles of music to do so. Also, the project allowed

students a platform for their opinions and attitudes in front of their peers, plus learning how to discuss music intelligently.

"The listening project was there to introduce different types of music to students who would never listen to that type of music."

"I think anything that allows us to get out and listen to more music like the opera or the symphony helps open our minds to various forms of expression."

The commitment level of the students to the music program was considered very important to them and this seemed to contribute to a sense of pride in their program. When asked if discussions occurred about music outside of the classroom and what they thought about the program the following responses were given.

"Yes, we talk about the class and the teachers."

"Yeah, just about people in general and whether the music is any good or not."

"Yeah, I think there are a few of us who get a little more out of this program than others. Because we really like music and it is something we are good at and we get along with the teachers."

"In order to succeed in this program you must be dedicated. You can't just play trumpet in grade nine and think you are going to get through this. A lot of people have dropped out. You need a lot of motivation." [An interesting aside would be to investigate more about the people who have dropped out as this would show or perhaps better explain accepted aesthetic as opposed to the not so apparent personal aesthetic].

Choral /Instrumental Students:

A recurring theme evident from the replies of the Choral/Instrumental students was that a positive attitude towards the group, the teachers, and the music was a fundamental ingredient because it could affect the outcome of the experience for the performer and the performance for the listener. Also, without the interaction of others something gets lost - perhaps the sense of belonging to a group.

Students reported the size of the group to be a significant factor for the enjoyment of that class. Questions regarding the effect of group size on enjoyment elicited the following responses.

"Creativity would mostly result on an individual basis from the smaller ensembles. I think one can be more creative when they don't have the restrictions of others."

"I like small ensembles the best."

Choral/Instrumental students reported that their music tastes had broadened because of the listening project from the band class.

When asked if they thought that they had developed a more positive attitude about music in general, the responses were positive.

"Oh, yes. I've met a lot of new people and learned a lot about new instruments and it's a nice feeling when you are all together. Most people in the band want to be there."

One Choral/Instrumental student reported that there was a certain feeling generated while singing a cappella, and that this feeling was more difficult to develop in band. The student was then asked if it was because of the technical level and that if there was more of it, (technique) perhaps this would happen more in band.

"Actually I think I'm more technically advanced on my flute but it is more challenging on my voice. But I do get that feeling in band too but it is somewhat different."

Summary:

From the data gathered at this site it seems evident that the structure of the affective domain might need to be reformatted (i.e., combining the affective directly with the cognitive - listening project or the appreciation level). With the reformation of the affective domain an understanding of the musical language which allows students to

verbalize their feelings and attitudes within the musical context is necessary if affective learning is to be fully incorporated into the program.

Both Choral and Instrumental programs have a great deal to offer the student in that both are oriented around different musical philosophies. Having two different directions of philosophy allows the students the choice to pick which program is right for them.

Lastly, by combining the formal and non-formal evaluation a more comprehensive picture of the student is possible, rather than if just one of these methods is used.

CHAPTER V

Conclusions and Discussion

Even though instruction and evaluation in the affective domain as outlined in the Alberta Senior High School Teacher Resource Manual (1991) is not very specific, it has been shown from the research at this site that these can be accomplished with positive results. The fact that this program is flourishing is encouraging, particularly in light of the vague outline of the affective domain. This should encourage other researchers to carry on with the goal of discovering new and more effective methods of structuring the affective domain in a format that most music teachers could be comfortable with.

From the data gathered, the affective domain appears to be a crucial part of a musical education and it seems more attention needs to be focused on the structure itself. For example, it was noted from the dialogues that as a student may provide a response about attitude that s/he thinks the teacher wants to hear, it is not necessarily an accurate indicator of attitude. Again as Krathwohl, Bloom and Masia (1964, p.17) state, "A considerable part of the hesitation in the use of affective measures for the grading purposes stems from the inadequacy of the appraisal techniques and the ease with which a student may exploit his ability to detect the responses that will be rewarded and responses that will be penalized." Therefore, it seems that the structuring of the affective domain by itself needs to be questioned. Is it feasible to structure teaching/learning in the affective domain in a musical education and be accountable for it?

As Colwell (1970) suggests the affective domain by itself is not entirely sufficient to incorporate an adequate evaluation of the music student. However by implementing and combining with other domains (i.e., the cognitive), positive results are possible. This quote from Colwell (ibid., p.129) will illustrate the point further.

> The fact that cognition is a legitimate part of the affective domain helps simplify the problems of measuring affective response. Evaluation of attitudes and values, though intricate, is possible because many aspects can be verbalized, put into specific statements, and clearly pointed out by teacher or student.

The effective combination of cognitive and affective elements is precisely what is being achieved in this program with the listening project.

The listening project is the key element in structuring learning in the affective domain because it combines attitude, opinion and feeling in a structured way. Students are taught some important elements of music (i.e., timbre, texture, form, rhythmic components, etc.) and then with this knowledge have an opportunity to verbalize in an intelligent way how they feel about the music. It is important to note however that without the cognitive skills being in place the affective elements cannot be evaluated objectively (objectively in this context means to have universal numbers attached to it, therefore subjective analysis does not come into play). For example, an evaluation can be structured in a way that the key elements of music need to be demonstrated and discussed through the student's choice of music. If these elements are inadequately critiqued from the student's perspective, (i.e., "this music sounds sad") then an objective evaluation may be possible based on the student's inability to discuss music in an intelligent way. In contrast if a student were able to offer his/her interpretation of what s/he thinks the composer is trying to say via form, structure, tonality or rhythm then a musical language (a way of talking about it) is shown. "It is hard to give certain opinions about a certain piece of music until you know enough about a piece of music," (instrumental student). "Before I had no music background - I was in band but I had no knowledge because we never went in depth to anything. If it weren't for the listening project I wouldn't have any knowledge to talk about music," (instrumental student). Students were able to communicate their feelings, attitudes and what the composer might have meant through a simple language. It was verbalizing feeling, about the music through words that made this listening project exciting for the students as well as the researcher. Also, the listening project validated the meaning of music for them (the students) because they could communicate their meaning. In other words, the students' beliefs and personal aesthetic were given a platform to be recognized by others. It is important to establish

that their meaning of music (personal aesthetic) was not necessarily wrong but that it was not understood because the accepted formalized language is different from theirs. Therefore, with cognition and the use of verbalization the combining of two domains enables music teachers to objectively evaluate the affective component in a structured way. To understand if the combining of these two domains works (to offer a structured approach in evaluation in the affective domain) student responses need to be heard and considered.

The format of this listening project relies on more of a general music orientation and this might not be accepted as feasible in every teaching situation. However, if the affective domain is to be given space in any curriculum document, methods such as the listening project should not be discounted, especially if they work.

Meeting the Curriculum Goals Incorporating a Comprehensive Musician Philosophy:

In the outline of the Alberta Senior High School Music Teacher Resource Manual (1991, p.4) 11 statements are offered as philosophical goals that should be fostered through both the choral and instrumental programs under the section of "Attitude." Prior to the analysis of attitude in this context a clear definition of what it is and how it is used interchangeably with other terms such as "affect" and "aesthetic response" must be done. Cutietta (1992) states attitude, aesthetics and affect are synonymous terms and that anything that can be conceptualized or experienced can be a focus on attitude. Moreover, according to Cutietta (ibid., p.295)

> ...an attitude is a firmly held mental network of beliefs, feelings, and values that is organized through an individual's experience, and that exerts a directive and dynamic influence on the individual's perception and response to all objects and situations with which it is related. Thus, attitudes are learned networks of complex interactions between facts, feelings and values.

Further, in defining attitude the use of a construct must be incorporated into the definition. Simply stated, "An attitude is a construct, an abstract concept used to explain

and classify the reasons underlying what people say or what they do" (Cutietta, ibid., p.295). Moreover, according to Henerson (1978) and specifically Allport (cited in Cutietta 1992, p. 296), "An attitude is a firmly held mental network of beliefs, feelings, and values that is organized through an individual's perception and response to all objects and situations with which it is related." Miller (1992) concurs that when discussing attitude it may be classified under a myriad of constructs. The following list of constructs under the term affect are all said by Miller (ibid.) to be incorporated under this word: "Emotion, aesthetic response, interests, values, appreciations, preferences, attitudes, and taste" (Radocy and Boyle, 1988, cited in Miller, 1992). Therefore, in future and past reference to the words affect, aesthetic response or attitude, acknowledgment of the previous paragraph needs to be considered.

The following 11 statements are from the Senior High School Music Teacher Resource Manual (1991). Each of these statements relate to the underlying fundamental philosophy set up by those involved in creating the manual. Following each statement are responses from the interviews that further illustrate how the goals of the curriculum are being met in this program. These responses are not replies to the following statements but are nevertheless indicative of how the students think about their program. Students will be encouraged to:

- value the uniqueness of this communication skill - **"Without music I'm pretty much closed off to the world and this helps me to express and say 'hey I'm here'."**
- appreciate fine arts as a form of personal enrichment, self-expression and/ or entertainment - **"Music is pretty important to me. I doubt I would ever make a career out of it but it's something I enjoy doing."**
- be appreciative of human values as they are recorded in great instrumental/choral literature - **"Like honesty is really important and you have to be accountable for what you do. If you are not in rehearsal you have to talk to them. All types of values are represented and they know that and are really good about that. From**

this they incorporate everyone's values. Before it was like how can you 'screw' the teacher and why don't you lie? But here there is a respect."

- develop positive, realistic self-images through an understanding and acceptance of themselves with their strengths and their limitations - **"It is our voice that takes control of the music ensemble and this keeps our interest up. It makes us feel important that we are actually here for a reason."**
- develop an appreciation of the social value of instrumental/choral participation - **"It's enlightening and an escape and it's nice to be part of a large group. If you don't have a good attitude you are affecting the sound quality and you wreck the enjoyment for everyone else. Most people in the band want to be there and you can feel that."**
- continue to develop their creative abilities and to use them in a constructive manner to contribute to society and to personal satisfaction - **"I had never heard jazz before. I was brought up on country and I was just amazed. What I found good was that we had listening projects where we had to listen to different types of music and then talk about it and this has really opened me up to stuff like symphonies, Bobby McFerren, Bach, Mozart and the string quartet really made an impression on me. In a scat solo you can experiment and get different kinds of music." "Jazz solos and technical levels where we create our own solos and it's self directed."**
- apply maximum effort and attain effectiveness in performance through physical and mental discipline - **"In order to succeed in this program you must be dedicated. You can't just play trumpet in grade nine and think you are going to get through this. A lot of people have dropped out. You need a lot of motivation."**
- appreciate creativity as exhibited in all areas of human endeavor - **"I was mainly into 'Rock and Roll' stuff but now I've purchased a large amount of Miles Davis jazz tapes. I'm more willing to listen to classical tapes." "I used to just hate jazz because**

of my classical background. I didn't even know what a blues scale was or anything. And now I practice blues scales on my instrument and I just love listening to jazz."

- maintain positive attitudes toward leisure in all its forms, present and future - **"I think anything that allows us to get out and listen to more music like the opera or the symphony really helps open our minds to various forms of expression."**
- value the necessity of learning throughout life - **"I think the teachers here emphasize that we do need theory and ear training. This helps us become better musically" [and in turn helps us to value things we may not like to do].**
- develop a sense of purpose in life and joy in living - **"Music helps me express myself. It has helped me get a more positive outlook on life in general. Everyone needs a purpose."**

With the general approach to music learning and specifically regarding the listening project, most if not all of these affective objectives are being met with the interviewed students and perhaps most of the rest.

Some differences between the choral and instrumental approaches can be recognized when considering the philosophical direction of the teachers at this site. For example, the choral program tends to offer a more traditional approach (i.e., rehearsing music for performance) while the instrumental offers a more general approach incorporating various elements such as the listening component meant to focus on the student becoming a comprehensive musician. An interesting aside can be noted in that the general music focus deals more with an appreciation of and enrichment by music, not necessarily on performance. The focus at this research site however, has developed fine young performers as well. The diversity of musical philosophy between the two programs is positive as it allows the students to choose what works best for them. However, judging from their responses the students appear to be developing an appreciation for music in all its forms (the listening project being of prime importance), whether they be in the instrumental or choral program. Comparing the programs to one

another and questioning which program addresses affect in a more structured format is not important. What is important is that the programs address affect in different ways which allows the student a choice, and this is good for the student.

Considering the evaluation of the affective domain some interesting questions were raised by the researcher. Questions such as: "Why are we measuring it?"; "What exactly are we measuring?" and; "How are we going to carry it out in an effective method?" were considered. These questions are difficult to answer because if one attempts to formalize a specific test type (i.e., attitude scale) a different criterion comes into play. The ability of the student to anticipate what the teacher wants to hear will jeopardize an accurate response. This results in tainting freely given responses.

As Colwell (1970) suggests, what becomes problematic in discussing affect is in the term itself. For example, affective qualities have general characteristics and therefore, why not treat them that way as opposed to isolating them into a separate place? More specifically, if one can look at factors of a subject (which is to be studied) and discern the characteristics of it which combine with other factors, perhaps generalities and similarities may be seen and perhaps greater understanding can then come about. Combining the affective and cognitive characteristics may portray an accurate picture of student growth in this area. As Dewey (1934, p.69) posits, "Breaking up these domains into separate elements is like splitting parts of a union." If perception is a unifying element that can be used when assessing either domain perhaps perception then should be incorporated into the growth assessment scheme of the student.

Linking the affective and cognitive domains together seems to be a plausible solution to the evaluation of certain elements within the affective domain. It is understandable that the curriculum assesses numbers in the form of percentages (because of the accountability factor -numbers giving quantifiable proof of worth) but this is the basis of the problem in the Arts. Because proof of growth is necessary one looks to the sciences and the paradigm which assesses growth by quantification (i.e., numbers).

Numbers can represent quantitative cognitive and psychomotor development but attaching a number to affect is difficult at best. Therefore, different ways of assessing affective growth still need to be considered.

With this research study more questions were discovered as opposed to answers. For example, if one attempts to combine the cognitive with the affective domain, will one dominate the other? Krathwohl, Bloom and Masia (1964) concur with this notion and suggest also, that what usually happens is one domain dominates the other and the one that loses out is the affective.

Lehman (1989, p.26) states, "We lack the measurement instruments to provide a balanced and valid assessment of student learning in music." If one subscribes to this statement then music educators may as well abandon all attempts to grade student growth. This statement might have more credibility if one were only approaching affect with the specific evaluative method mentioned above (only looking at one method of evaluating attitudes or opinions instead of combined with other elements specifically with the cognitive domain). For example, if teacher "A" is teaching student "B" how wonderful a certain music is and then attempts to test if the student feels this way, the outcome will most certainly not be accurate. As previously mentioned the student's response might be an accurate response according to what the teacher wants to hear but may not be the student's real feeling about it. Also, putting a number on how the student felt may not be an accurate indicator of affect at all.

The listening project at the test program combines cognition with affect and an accurate evaluation seems to be possible. This evaluation in the affective domain is not based solely on this one indicator however, and other characteristics (formal and informal) can be used to validate the assessment. For example, a more comprehensive assessment could be achieved by noting how the student accomplishes the listening project. Did s/he share ideas with others in a group situation? Did the student attempt to do more than was the minimum, (i.e., contrasting timbre used with the traditional

orchestral sound to that of a contemporary pop artist such as "The Red Hot Chili Peppers")? By examining this extra effort in the listening assignment not only can the instructor get a more comprehensive picture of what the student can achieve, but more can be learned about that particular student (personal aesthetic) - sometimes this is equally as important. Looking at this personal aesthetic is important because it is the make-up of a student rarely seen and perhaps the music setting is one setting which permits the students to validate some of their values and feelings. These values and feelings are not necessarily compared to the institutionalized aesthetic but rather accepted as something each of us has acquired. The combination then, of affective and cognitive elements leads to non-formalized, combined with formalized testing.

Formalized and Non Formalized Evaluation:

One of the main philosophies within this program seems to be that the teaching of the student far outweighs the teaching of the subject. As one teacher states, "I'm of the opinion you don't teach subject you teach people." This may sound like a practical common sense approach to teaching however, this may be the fundamental difference that sets this school program apart from most others.

By fostering a curriculum that promotes individual responsibility two goals are possible. First, a sense of trust can be established and from this position a student can recognize his/her importance within a group. At the micro level this may seem insignificant but perhaps when this student graduates s/he might be a better person and this is far more important than teaching solely subject matter in certain curriculum paradigms. It is understood that subject area content is vital in any program but one must also acknowledge the receptor of information (the student), and this is where music plays a vital role. Affect allows the evaluator to see not only what is learned but how the student feels about what is being learned. In addition a trust can be established between

the student and the teacher and that is why the affective domain is a critical part of a student's education.

The second goal that can be accomplished by using this student oriented paradigm is a cooperative mentorship. A cooperative mentorship is where students (once they feel secure about their position, - status) help other students. Students teaching students. The tradition of carrying on a line of special knowledge like a trades person passing on his/her special skills and expertise to a son/daughter or friend. This passing on of the skills acquired in music is what is meant by mentorship in the music context.

Various activities such as one - on - one peer teaching, or being a section leader or setting an example for younger less experienced individuals are key factors in assessing attitude. These may be much more accurate than any formalized assessment. Therefore, when one combines the formal assessment (integrating both affective and cognitive, such as the listening project) with the less formal (responsibility) a comprehensive picture of affective growth is quite feasible. The only lessening factor is putting a number on the assessment so that one may be accountable. And this is still a problem.

Implications from the Data Gathered:

From the data gathered, three themes were identified. The first of the three was the importance and significance of the teacher in developing a climate conducive to affective learning. The second theme identified was the use of smaller ensembles which allowed a different type of learning to take place. The third theme drawn from the study was the popularity of the general music approach with the students (i.e., listening project) and the effectiveness of general music in structuring learning in the affective domain.

Importance of the Teacher in Affective Learning:

In many of the interviews, constant reference was made to the importance of the teacher's role in creating a positive affective learning environment. From the study the

data suggest that the personality was one of the most important components of the teacher, and that the students could see that the teachers could be accepting of their musical views and tastes (personal aesthetic). From this acceptance of the students' personal aesthetic a bond of trust seemed to be established.

Another important trait of the teacher was demonstrating how the student should act in the class by positive role modeling (i.e., the teacher plays a piece of music that is foreign sounding to the students' ears and then discusses how they might listen and understand it). If the actions of the teacher do not reinforce what the teacher is discussing then the students will be able to discern the deception and that is why the personality reinforces the modeling of positive role playing. Bandura (cited in Arends 1991, p.291) stresses the importance of the modeling process.

> Learning would be exceedingly laborious, not to mention hazardous, if people had to rely solely on the effects of their action to inform them what to do. Fortunately, most human behavior is learned observationally through modeling: from observing others one forms an idea of how new behaviors are performed, and on later occasions this coded information serves as a guide for action.

The positive role modeling is further illustrated when a student brings in some music that the teacher does not like but s/he (the teacher) is accepting of it as a form of music. By showing this flexibility the teacher demonstrates the positive behavior s/he wishes to develop in the student. Furthermore, the student sees that the teacher does not expect something which they would not do themselves and this sets the stage for a trusting relationship.

In music, students need to interact differently with the teacher than in other subjects such as math. This is not to say that there is no interaction in math classes but rather in a music classroom a different type of interaction should occur - one that deals with emotions, feelings and attitude. However, before this interaction can take place certain variables need to be set, for example - trust. The student must be able to relate to the teacher and vice versa because without it a bond of trust will not be likely to occur. If a student does not trust the teacher (letting the teacher have a chance to understand the

student's personal aesthetic), inaccurate feelings and attitudes may be given because the student feels s/he needs to be guarded when assessment of affect is being recorded. False readings may then result when an assessment of growth in this area is attempted. The student then, needs to see the trust (by not being graded or put down in any manner for his or her beliefs) before s/he will be willing to share his or her feelings, and attitudes. Moreover, if the students are to discover how they feel about music and how music makes them feel, a situation or climate must be set first (this is achieved or facilitated by the personality of the teacher), then a relationship of trust may begin. This bonding or trusting relationship does not happen in one class meeting and sometimes not even over a period of a month. This leads to the problem of evaluating affect over the short term. Can affect be evaluated in the same way as cognitive or psychomotor development? Readings from Colwell (1970) imply not. Further, the time it takes to assess the growth of affect is much longer and using the same evaluative paradigm for affect as one would use for the other two domains will result in inaccurate answers unless generalities which encompass both the cognitive and affective domains are used in the evaluative process .

Affective development takes time and therefore, if one wishes to evaluate affect, a time frame needs to be considered that corresponds to the intricate nature of this domain. Perhaps, one assessment mark after five or six months and then one at the end of the year would offer some accurate insight into the development of affect of the student (i.e., a pre-assessment of affect then appraise the change over the designated time frame). However, one may run into problems if a grade is required for a student who takes music for only one semester. It would seem reasonable then, that only if the teacher gets to know the individual (meaning that the student and teacher have developed a bond of trust over a period of time) is it possible to assess affect. Any short term assessment of affect (less than a school year, in the author's opinion) would result in inaccurate or non comprehensive evaluation of the student. Krathwohl, Bloom and Masia (1964) concur

with this idea of dubious results from short term assessments and state that these assessments might even need years for accuracy.

The use of the term "evaluation" in assessing affective areas is also important to address. One needs to know generally what to look for and how to evaluate it. Will it be practical? Will the evaluation be formal, informal or incorporate both in the method? These considerations are important to note prior to evaluating affect. Assessing how students feel and how their attitude is developing is a much more difficult and sensitive area than evaluating the product of cognitive tasks. Therefore, certain conditions need to be in place (i.e., trust). Further, will the standards be the same (or should they be) for all students? For example, student "A" comes into the music program with an attitude that is not conducive to learning (i.e., "I don't want to be here, and what can I get out of this program that will help just me"). Student "B" comes into the program, has played in youth orchestras for five years, loves music, wants to be there and appreciates the notion of the group's needs (i.e., the music group needs to be able to count on players in rehearsals and performances). The criteria when evaluating student "A" and "B" then needs to be considered because music programs get both types (and many more, of course) and this needs to be considered. An example of setting a standard for many students might be: "We (as music educators) want our students to develop a positive attitude about themselves and others." If music class helps to achieve this, then there is partial success. Partial success is mentioned because there are many more elements that might be assessed. Conversely, success might be set up to assess single goals. If student "A" leaves the program and understands anything about group dynamics (i.e., getting along in a group) and perhaps does not hate music after s/he has left, then maybe this is another type of measured success. Furthermore, not just one student should be looked at when determining the success of a program in terms of these goals.

Most of the focus in affect has been centered on the student. What can the student be expected to learn in this area and how if at all can this development be assessed and

standardized -if this is possible, as every situation is unique? Another possibility in learning more about affect is to shift the focus away from the affective development of the student and shift it towards the teacher. An example of this can be shown if self evaluation of the teacher is done. The self evaluation accomplishes two things. It shows the possible weakness/strengths of the teacher and the program. The program benefits if the affective goals of the teacher are constantly addressed. For example, the teacher sets up certain experiences that s/he feels are appropriate (i.e., listening to new music). The teacher may engage in self evaluation by asking the questions: "Have I grown in my musical knowledge since university and if not, why?", "Have I heard all that there is to hear?", "What is my attitude towards a music that I know I do not enjoy but possibly do not understand?" If this critique is done from the teacher's perspective this may help him understand more about himself and his possible weaknesses (i.e., possible biases in lesser known music). Furthermore, this critique will hopefully encourage the music teacher to learn more about the areas which were ignored and possibly disliked and in turn this may have a positive return for the music program. Feedback may be obtained by asking the students simple questions such as: "What did you like about the way the course was taught?", "What sections did you not like and why?", "What suggestions could you make about how the course could be run differently?" (i.e., more or less time in one area or slower or faster in another etc.), "Would you recommend this course to someone else and if not why?", "What could the teacher do differently?" These questions might assist the music teacher in looking at him/her self plus the course in a substantially different way. Hopefully a growth in both the program and the teacher can result from this task.

The Smaller Ensemble:

The second important theme which seemed to have an impact on the affective domain was the music program's small ensemble focus. The use of the word small refers to numbers (i.e., quartets, trios and quintets). Student after student reported the

satisfaction of being involved in small ensemble learning situations. Pride for the group and pride in doing their best are among the reasons that encourage students to stay on task (i.e., rehearsing). The focus is not necessarily a competitive one but rather based on recognizing and fulfilling the personal potential of the student. In a situation where the teacher is only with a certain group for a limited time the role of the teacher becomes that of a facilitator - moving from one group to another. The students seem to enjoy this added responsibility and the respect that goes along with it, and in the end (the performance) the result of their work is seen and heard.

Another variable that denotes importance in the small ensemble (from the data gathered) is the fact that students have a wonderful opportunity to be teachers of less experienced players. In other words co-operative teaching and learning is taking place in music and there seems to be a mentorship relationship that develops and is passed on to other students. An example of this mentorship can be clarified when one trumpet player starts receiving awards and is recognized for excellence and starts to bond with the younger player because the younger players want to be like him or her. This mentorship is important to mention because it may develop into a sense of pride for the students and the program and a tradition of excellence can then be carried on year to year, just as with a winning sports team. Positive relationships may be developed as older more experienced players pass on their craft or special wisdom just as a father or mother does to a son or daughter. This might seem like a peculiar analogy but this passing of excellence via mentorship is (as one of the instructors implied) one of the reasons for the success of the program. Also, from this mentorship relationship a sense of, "I am not the most important person, and what I do might effect the group;" is developed. Therefore, if the student came to the program with a selfish attitude the sense of the importance within and of the group starts to become more pronounced. Hence, the mentorship can have an impact on most students in a positive way. It seems that this sense of belonging to a

winning team and fitting in (that younger and more experienced students buy into) is why the mentorship idea is important.

There are perhaps many variables that play a role in the students' sense of self and how they see themselves in contrast to others within the school. For example, belonging to a team (i.e., the sports team) a social status can be attached to belonging to this certain group and a sense of importance and meaning can be attached to their lives. According to Arends (1991) belonging or fitting in is a very important component in high school students' lives because they need to find their niche. The small ensemble is considered by the students interviewed, a group through which a sense of meaning can be attached to their lives. For example, in the small group decision (in regards to who determines musical direction) roles are shared. Within this small group decisions that are made have a dramatic impact because these decisions determine how the group might look and sound in front of their peers. From these decisions a sense of belonging to something emerges.

Other benefits of the smaller ensemble can be identified by the student's sense of self importance within the group. Individuals within the smaller ensemble take on a more responsible role. For example, in a brass quintet when a passage might have a part that requires some musical decision making and the teacher is not there to determine this, one player might take on the role of "leader." The role shifting dynamics of five players becomes more focused than in a large concert band type situation because direct results can be heard from the decision just made. This is not to say that a decision in a concert band cannot be directly heard, but rather the impact of one decision for five voices is more accentuated because everything is magnified and the choices were made within the group by the students - not by a teacher. This is important because it shows that their decisions will have a negative or positive result. Therefore, voices and roles within these smaller ensembles are increased in importance and the students can recognize the direct application from the decisions made. Also, what is learned from a small situation is that

all voices in the group are important. One person leading all the time might not be the best solution and the students then (on their own) must work through this problem and find a solution. Not only are musical concepts being learned in these small ensembles, but important life skills such as how to get along with other people. As one music teacher indicated, if this skill (learning to cope within a large or small group) is learned, an extremely important life skill (more important than musical content) can be taken with them throughout their life.

The Listening Project:

The third theme which was mentioned by the majority of students questioned as being of particular importance in the affective learning component of their education was the listening project. The concept behind the listening project is that all types of music are addressed and deemed worthwhile. By using different types of music as a platform to explore attitudes and feelings a way of talking about music is learned. Most importantly the students are allowed to bring in their music and discuss it in an intelligent way, once they have learned the language of music. For example, a student might report a composer or songwriter as trying to tell a story and by using terms such as timbre and rhythm and so forth the student can explore what the artist is trying to say. More importantly, the student can explore (via musical language) how the music makes him or her feel . Two types of aesthetic might be going on at this time and it is important to establish the difference. The Formal aesthetic is the established institutionalized language (i.e., concepts and ideas which belong to the grammar of the institution -color, balance, timbre and so forth). The Reception aesthetic is the aesthetic that belongs to the individual and is made up of past experiences that may not fit neatly into the institutionalized main stream vocabulary but is nevertheless equally as important. An example where the personal or reception aesthetic might take place is when students state their perhaps biased or unbiased feelings and attitudes using their own vocabulary. What usually

occurs when reporting affect is the institutionalized because it is easier and safer (it is harder to criticize established parameters, - i.e., vocabulary). However, reception aesthetic does occur in an environment instilled with trust. With the musical terms that are learnt the listening project not only allows students to explore different types of music but validates their feelings, attitudes, and special interest by bringing their music in and discussing it in an emotive and intelligent way. Letting the students share with each other how they feel about certain music not only allows music of different cultures to come into the classroom, but incorporates their sense of what is important to them and perpetuates the sense of belonging among their peers.

With the listening project the music instructors incorporate music rarely heard by the students and students might even surprise the instructors as well as themselves with what they find interesting. Some students had never heard jazz music before coming into the program. Most of the students reported that it was new to them but they enjoyed it because it was different and challenging to listen to and perform.

The attitude of acceptance is a positive and healthy one. Students learn that because something or someone is different does not necessarily mean they should reject it, but instead, try and understand it. In the larger context (outside the school) this attitude of not rejecting something because one has never heard or seen it may mean a more accepting citizen later on in life. Not only are these experiences musical in nature but they have transferring qualities for the student in different areas of his or her life.

Incorporating the small ensemble, the listening project and affective self growth evaluation in any one program may seem an ominous task for a beginning or even veteran music teacher who has not considered some of the aspects mentioned above. However, if the groundwork is established for a reciprocal bond of trust and respect between the teacher and the student a positive and affective climate may result. The ingredient of teacher personality is also a variable which must not be forgotten when developing a positive affective learning situation for the student. The personality of the

music teacher must be such that a student can feel comfortable in sharing his/her personal feelings about music in front of his/her peers. This is critical if affect is to be seriously considered.

Many positive elements were already firmly established at the research site. However, the teachers interviewed felt that the music program must continually grow and incorporate new ideas in order to keep it as one of the best programs in the city. Music teachers must keep one thought at the foreground if an affective curriculum is to be incorporated into their programs - trust needs to be established with the students because without it, affective growth cannot be assessed accurately, if at all.

It is unfortunate that (because of the sensitive nature) affective growth cannot be evaluated in the same manner as growth in the cognitive and psychomotor domain. This should not be a reason for abandoning or neglecting it. Affective growth is important to acknowledge because as Reimer (1989) implies, the aesthetic experience (both formal and personal) should be a main emphasis in music education. Moreover, as Kelly (1965, p.455) states, "How one feels is more important than what he knows" because one's feelings control one's behavior. More specifically one's feeling may be the impetus for a specific and related action.

The question of whether or not to reveal to the students the affective objective is still a difficult one. On one hand if three affective objectives are outlined such as: A student at the end of the year should have; 1) a positive attitude towards themselves; 2) others; and 3) classical music, this sets up potential manipulation by the student. To illustrate, the student would know what is needed in this sensitive area to receive a high mark (i.e., "the teacher wants me to...") and therefore could take advantage of the situation and an accurate assessment of development in the affective area is lost. However, if these objectives are never overtly stated the students have no idea of what is expected, (deception being minimized) then one may get a truer account of affective growth. On the other hand, failure to reveal affective objectives may result in the student

lacking a sense of direction and becoming frustrated. Therefore, this one question concerning whether or not affective objectives (in a program) should be outlined, is still debatable. Moreover, there seems to be a philosophical inconsistency in that in order to assess affect accurately, a bond of trust must be established but in order for teachers to assess, some deception is needed (i.e., not explaining what affective objectives are wanted). Perhaps, receiving accurate affective growth patterns outweigh the deception of not revealing exactly what is wanted. If affect must be incorporated in the grade of the student an idea of whether or not the student will be truthful needs to be in place if an accurate assessment of affect is to be accomplished.

Final Summary:

In closing, a re-statement of the most important elements must be made. Assessing affect can be carried out in more than one way and from different perspectives. To achieve an assessment of affect at least three different areas can be focused on: 1) the teacher, 2) the student and 3) the program. First, however, the bond of trust between the teacher and the student must be in place for the first two items to be of any use in affective assessment information. If the trust is established honest answers about growth in the area of the student and the program is feasible. Further, if a self evaluation is done by the teacher in this area of affective growth, possible weaknesses and strengths can be acknowledged and perhaps changed or reinforced for the following school year.

By using a general music approach as a philosophical guideline or more specifically, incorporating a comprehensive musician style of education for the student (as in the program studied), a high caliber of music education can be achieved. Relevance in the music classroom and to the outside world is quickly achieved with an understanding of the language of music. This language helps the students express their feelings, attitudes and a sense of who they are and somehow this gives some meaning to

their lives. This is very important because it establishes who they are as people within a bigger society outside of the classroom.

Directions for Furthering Knowledge of the Affective Domain:

It is hoped by the researcher that other methods that deal with affective areas in music can be studied so as to give music teachers a bigger cache of information to draw upon. The dilemma of not articulating affective objectives could be addressed in follow-up research to show the limitations and advantages. More methods (i.e., measurement tools) that specifically record affective growth in the arts are still needed as this will give the Arts credibility and accountability within the education system. Because our society attaches value to numbers, the Arts must acknowledge this and somehow address the problem of quantifying human emotion. This might not necessarily be appropriate but in order for the continuation of Arts programs in the educational system, accountability must be accomplished and this usually refers to number assigning in order to differentially assess affective growth.

Specific techniques of affective assessment used by the teachers at the research site included: The listening project, outings and field trips plus the organization of small ensembles. The teachers interviewed also suggested that students could evaluate each other - peer evaluation. Rewards such as time off in other areas could be arranged with principal approval. One problem which was encountered was the lack of direct contact with the students. For example, the students were either at the terminal doing theory or listening to the ear training or in a small ensemble on their own. Originally it was thought in this experimental project (developing the comprehensive musician) that students would come up and ask if problems were encountered on different levels, but they rarely did. The problem of minimal contact with the student is problematic to the teachers and needs to be addressed in further improvements of this project. If this problem can be addressed and solved, this project has achieved the goal of its creators -

developing a student who understands many aspects of musicianship while allowing growth in the affective domain at the personal (i.e., reception) and formal (institutional) levels of aesthetic. Other methods must also be developed that do not specifically rely on numbers to report assessment of this very special area of a person. If additional methods can be found a more accurate picture of development in affect can be achieved. Furthermore, if research in this area of measuring human emotion is dismissed because of the difficulties involved, the Arts will continually receive less attention in education. If this is to happen then a possible negative outcome for the Arts may occur - being labeled superficial in a child's (student's) educational development. In times of economic restraint, cuts usually occur in the Arts first. This may be because the Arts are seen as an extra in a child's education or perhaps due to limited understanding in this area. Nevertheless if music educators can assist policy and curriculum developers to understand the importance of the Arts, perhaps the Arts may flourish in the educational system. Accountability is important, and if the decision makers need to see numbers in order to justify a program's worth then this is a task which cannot be ignored.

If the affective objectives are as important as the cognitive and psychomotor, should the former not be articulated as much as the other two? If this is carried out, will this help or distort what teachers must do in order to offer the best possible learning climate for their students? Who should determine Affective goals? Should these goals be based on Western culture or should they take on more a multicultural orientation? These are important questions to raise and need attention if a continuation of excellence is wanted in this area of affective learning.

If the curriculum is designed to offer a suggestion of how much time to spend on affective goals then music educators need to know how to carry out the evaluation of them. Recording a grade for an individual's growth in the affective area is speculative at best if combined elements from the other domains (specifically affect with cognition via listening projects) have not been used. Assessment of the affective growth of an

individual does take time but can be seen and evaluated. By combining the formalized and non-formalized approach (mentioned previously) an accurate picture of an individual is possible. Moreover, it is important to note that formalized evaluation is more readily accepted as being more accurate than non-formalized. However, the latter has just as much (if not more) credibility if trust has been established within the program between the students and teacher. Therefore, if both formal and non-formal testing methods are utilized a more comprehensive picture is possible.

As the Alberta Senior High School Music Teacher Resource Manual (1991, p.3) states, "The student will develop the ability to make aesthetic judgments based on critical listening and analysis of music." This is a specific learner expectation. Evaluating how one feels, one's attitude and opinions, needs to be specified and articulated as well. If a teacher uses the combination of the cognitive and affective as well as the use of formal and non-formal evaluation then this goal statement is possible, and this needs to be stated and understood. Therefore, further research into the area of affective growth (specifically in music) is advocated by the researcher to hopefully perpetuate the importance of the Arts in a child's educational growth.

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Appendix A

Questions

Although the interviews are open-ended and leading, the following questions may be used in the dialogues/interviews:

Teachers:

1) What portion of the curriculum is involved with affective learning in your program? For example, how much time do you spend in this area?

2) What activities are you using currently to foster an appreciation or perception of music? (i.e., opera, symphony).

3) How are you measuring musical growth in this affective area, and is this an accurate assessment of the learner?

4) Does the students' perception of music change? How would you gauge a change in perception?

5) What types of music (i.e., tapes and disks) are students buying and is this a direct result of the music course?

6) Do you identify your affective learning objectives?

7) If there were more effective methods/techniques that address growth in affective learning would you devote more time to this area of affective learning?

8) Do you think positive attitudes are developed because of this course and are they important in this course?

Students:

1) Why do you take music?

2) Is attitude important in music, and why?

3) How has your perception of music changed over the year, (i.e., attitude).

4) What activities might be useful to learn about other types of music?

5) Do you feel that your opinion is important in the music classroom?

6) What is your attitude towards music? (i.e., is it important to you).

7) Are you buying or listening to different types of music because of this course?

8) Are you able to explore your creative abilities in this classroom?

9) What would be the best method for you to develop your own or foster someone else's creativity?

10) Do you think you have developed a positive attitude towards others and yourself because of this course?

11) Do you take private lessons. If not, why?

12) Do you take part in extra-curricular music activities, (i.e., jazz choir)?

Appendix B

Transcripts from interviews

Participants:

One choral class, six instrumental students, two students that take both choir and band plus three instructors.

Instrumental instructor A:

How do you deal with the affective domain in the music curriculum? Is the curriculum specific enough for you? I don't think the curriculum as labeled by Alberta Education is very specific at all. But I do think that we are trying to deal with it in a lot of different ways in our program.

For example? I think by our listening projects where we listen to artists at a very high level - professional recordings and things like that. And discussing them in not only how they work their art but in more technical terms I think, that these complement each other in looking at rhythm and timbre. I think we can see what the artists are trying to say.

Would it be fair to say that the cognitive and the affective domains are connected here because they have to bring in some facts and some feelings in one task? I think that's right because some knowledge helps them appreciate music both that they really like - not that they don't really like but rather are unfamiliar with I think that's more to the point with liking or disliking. Because they have never given it a chance and if we bring in some facts and some background so that they can appreciate what an artist is trying to do - whether it is the Doors or Beethoven is good.

Do you do anything with attitude scales? How do you measure attitude or is it important to measure attitude? Can you see body language? Is that important in

your program right now? I think it's really important and some of the things we try to do with attitude towards music and us, and friends are working. I think if we can get the students enjoying us and enjoy coming to music, then perhaps I can get them to listen to Mozart.

So the personality of the music teacher is important? Critical, much like a sports team or building an arts group. That person at the front is really everything. And we do things like band camps and certainly the after school activities that we do with students have to build that rapport that help kids maybe listen to Mozart or if the other teacher thinks this is cool maybe they will listen to it.

Is it possible to put marks on attitude (i.e., if your attitude is good you receive a six) and is it feasible to do it that way? I've wanted to do that but never found a way that I've found comfortable judging a student's attitude. That is, we never judge a math student's attitude. If they hand in their homework and if they are getting a 100 on their tests they will probably get a hundred. And they might walk out of that class saying "this sucks why do I have to do that?" It would never affect their mark and I'm not sure that should then affect the student's mark. Although, I really would like them to have a good attitude about music. I'm not sure marking it or saying it is for a mark would help that student's attitude towards music. They might tell you I like it and it's a good thing but that's how they know they are going to get a good mark.

Beside field trips, what other things do you do to encourage different perceptions of what constitutes good music? I don't think we have much input or affect on a student's perception of what is good music but I think we can ask them to listen. The other teacher told me a great story about detentions and stuff and what a music teacher did and how he forced the kids to listen to classical music for an hour after school and then they would

behave properly in class and you know, I think I do much the same thing sometimes but I think any kid will listen to any kind of music for 15 minutes or 10 minutes provided you set them up. Okay, we are going to listen to Don Giovanni. This is about a guy who's had sex with 2000 women from all over the world and I think the kid is going to go "Oh I'll listen to this for 10 minutes". Where they might not if you said this is just Mozart, it's opera, you have to listen to this for 10 minutes and it's worth 50 marks.

So the delivery is important? I think that's true about math class. If you say this is how the space shuttle manages to stay in orbit or whatever -I think that's more exciting than saying this is a quadratic equation. I think if you said that in the year 2010, the space craft will be able to go to Jupiter, kids might go "Oh I might do that". And the same thing if you said this is Mozart's opera, it's worth 50 marks -boy that's tough. But there are good ways to sell what you teach - I think you can make it a lot more interesting and then I think they will listen. And I think even over the course of time, even like it.

To your knowledge are students buying different types of music because of your course? For a fact they are.

How? We were listening to Branford Marsalis play "Romances for Saxophone" and the next day a kid went out and bought it. We also did one thing that I think is the best way to judge a kid's attitude (not the best way, but a really interesting way for us). We went to the opera but it wasn't during school time. It was an assistance period and it was around Two-o'clock. and said "we are going to the opera, who wants to come?". And about 25 kids came which I was happy with but it certainly wasn't a hundred. Perhaps the day that 100 kids come after school and pay five bucks maybe that's the day you have accomplished something. Whether that is even feasible to get 100 kids into the opera but I think that was a really good indication of - as opposed to at Ten-o' clock saying, "You're

going to be able to blow off math and science and you are going to be able to come to the opera." You're not really sure what that's a mark of or what that's an indication of. They like opera more than math maybe - which maybe a step in the right direction.

Do you identify your affective objectives? I can't really say I've written them down or discussed them with another teacher.

But you know things are happening? Yes, I think we do a lot more than any other situation that I've been a part of and any other situation that I have seen. We are doing lots of listening to music. We are talking about what a musician does, some of the elements that go into a good performance. And I see the growth in me and hopefully that's being reflected to the kids.

If there were more effective methods in this affective area that were accessible would you spend more time in this area? With the time factor for us to spend 10 or 15 minutes once a week with our elements of music and our listening projects (listening to various styles) we are doing 15 minutes more than any other high school program in town is doing. And I would say in Canada. What I see specifically, is band programs rehearsing their band pieces.- that's pretty well all they do. I know that's an over generalization and simplification but when we take 15 minutes and we say we are going to listen to Mozart or John is going to present something on the Red Hot Chili Peppers, I think we are doing "tons" more than any other school. I don't think we could devote more time to it. But certainly if there were different approaches where that could be measured a little bit better, I would definitely be interested.

Do you think positive attitudes are developed because of your course? Some, not as many as we would like. I think we are getting there and both of our teaching is in a state

of transition every year. There are a lot of different things we are going to be doing next year that I think will create a more positive attitude.

Like what? We are going to do a little less - more playing. If we study Mozart I would like to play a unison etude for all the kids, maybe with a taped accompaniment but do it that way. The grade tens, it's too much of a transition from three hours a week playing their band pieces and playing in competitions and stuff like that to all of a sudden going to a more general music - lets discuss music, let's do theory and stuff like that. We (both music teachers in the instrumental program) have gone from playing all the time to playing not much at all and we need to swing the pendulum back a little bit. We will still do the listening projects, theory, ear training and technical levels where students can progress at their own rate. But there is going to be more unison playing as a group.

Would the listening projects be the most effective component in bringing about this affective domain? Definitely, closely followed by playing because we try to work on expression. But grade tens need more of what they are used to.

So would you change just the tens or ten, eleven and twelve? I think the elevens and twelves will be changed a bit but the tens will be changed a lot. For example, four kids might do the listening project. I will do a sequence of pop, classical etceteras where the kids will have then a really good background for the second half of the semester. Groups of four would be more fun to do a listening project (i.e., group interaction and developing that group rapport). Right now the tens are presenting their listening projects to the elevens and twelves which is very intimidating hill for a grade 10 to get up. Therefore, with a group of four it would be less intimidating, helpful and more fun.

Choir Instructor:

How do you deal with the affective domain component in the music curriculum? Are there specific ways to measure this growth? Well the attitude is fundamental. And we look at things like body language, cooperation and effort that the student puts in.

Can you be more specific? Through the sound of the music. Also, you can see the negative influences and then you can work on these. We work a lot on these negative attitudes.

How would you work on them? By demonstrating positive behavior and reinforcing good behavior. It is possible if you keep working on it.

Does the students' perception of music learning change throughout the year? Yes, and I can see this in their attitude and their rapport with others in this program.

How do you foster this positive side of the student in music? Through various activities such as field trips.

Are students buying different types of music because of this course and how can you be sure? Through the music sounds and this is hard to hide.

Do you identify your affective objectives? No.

Are there extra activities like that which can aid you in seeing students developing positive attitudes? Yes, jazz choir and outings like our choir trip to Moose Jaw and certain auditions. For example, we had to audition for Disneyland.

How many participated in such activities? About half.

Instrumental Instructor B:

What portion of the curriculum is involved with affective learning? I'm from the school where those things are more important than music anyway. I'm of the opinion you don't teach subject, you teach people. What's more important, teaching quarter notes and rests or teaching people how to be on time and how important music is in my personal life?

What activities are you using currently to foster that specific area? Our curriculum is such that it fosters independent responsibility. That's what we hoped it would do more than anything else and I think we have been successful in doing that. Band practices specifically I think, really are one of the best ways outside of organized sport and drama (those would be the other two). But music is one of the best at teaching students their importance within a group. And I think that's a super important life lesson. So I think that not only are our individualized instruction and testing, teaching those sort of attitudes but so do our group efforts - how to learn responsibility within a group.

Are you using any attitude scales or anything like that? No, not specific ones. There is no question that if I and the other teacher were to use some tools to measure attitudes I know what we would come up with. Because there are so many ways to get feedback about a kid's attitude. How frequently they are late, materials forgotten, what sorts of behaviors they have, their body language, their willingness to help when you don't ask. We could probably generate 30 different criteria that good teachers hook in on all the time and this would come up with an unbelievably accurate measure into attitude.

Would you use or mark that? How could you assess or measure that? I think it's great to understand a particular kid's approach but I'm not convinced it has a spot for a portion of the high school grade. Surely, you should be able to have your own attitude no matter what it is and not be evaluated for it. That doesn't mean that the attitude is going to be a very positive one as far as the ends you have- let's say a group performance or something like that. Specifically, we have had some difficulties at this school with students who are quite use to having things go their own way and come from a background such that whatever they want they get. And it's been interesting watching some of those attitudes change to, "Well I guess I don't always get what I want because what I want isn't necessarily good for the group." So it's nice to sort of see that turn around. But I'm not convinced that there is a spot for it in the evaluation as far as the grade goes. As far as knowing what their attitudes are - and I feel pretty comfortable in saying that we use them if although they are informal but they are no less in place than if you formalized them.

If you formalized them would it change things to get inaccurate attitudes, values? I don't know. That's a good question. I would doubt people could behave other than they are. I could be wrong. It's not like you can put wolves in sheeps' clothing - for very long. It's not likely.

Does the students' perception of music change over three years time? How would you gauge that? There is no question that it does change and we measure it very directly by listening projects and their ability to articulate what they've heard and what it is they've heard as well as relatively informally in their attitude and approach to classroom assignments tasks and rehearsals. So we have both an informal and formal evaluation. And again, I wouldn't doubt that the informal provides us with more information than the formal does. In the fact that we can see a student mature and can hook into music and

music rehearsal and working music over three years. You know where it began and you know they are not the same person at the end of it. Again by a number of things I have mentioned before - cooperation during rehearsals, being prepared for rehearsals both with materials and skills at hand. Being on time, being co-operative, paying attention, being a section leader. We try to foster that here over the three years of instruction within the classroom and this is more than most would.

At the high school I was teaching I'd be saying to a student that I'm going to send you off with this student - because Howard here is still having troubles with B flat fingerings and doesn't know which is which, so you will have to help him out. Because he is not getting much out of the rehearsal anyway. So I'm going to send you off and maximize my abilities to teach. You would have to stop the class for five minutes but what for? We used to do that a lot. Still do, "tons"- big time at this school. There was always an apprenticeship that happened with this approach (various students listed). Way more people should do that because there is lots of talent in high schools - (tons).

Are students buying tapes or compact disks that they have been introduced to in class that they wouldn't have in the past? Absolutely! The other teacher and I jump up and down every time it happens. A kid will very happily show you their stuff. "I really dug yesterday and I went out and picked up a Miles Davis tape and it's so slick." And I'll say, "All right we win again." This other guy went out and picked up some World Saxophone stuff and this happens a lot. I think if you expose kids to it they're quite interested in it but they just don't get the opportunity to be exposed to it. Again it's difficult for any given teacher to understand what's all out there too and that's what is great about having a second guy (other music teacher). Where I don't know something about a given group the other teacher does and that's killer (good). So we will be discussing a certain aspect of some music and I'll say, "Have you heard such and such?" And the other teacher will respond with, "Yeah let's bring that in." Then students will

bring some stuff in that is really cool. Film music was the topic and this girl brought in some Carl Orff piece that had to do with the Doors and Satanic mass and I had remembered hearing it 10 years ago - and having a kid bring it in and say it is Carl Orff - this is working (referring to the listening project and appreciation of different types of music).

Do you identify you affective objectives? I don't think so - not consciously - not that we don't have them, its just that we don't make them as articulate as those that are cognitive.

If there were more effective techniques in this affective area that were accessible, would you devote more time to it? I'm not convinced we could find more time, I mean we pack so much stuff in already that I'm not convinced we would find more or that we would be able to do more. I think that we are doing an awful lot already. I'd certainly be interested in looking at things that could be generated. You just never know what might be out there. And if there is some materials that shows here's how you can measure - yes I'd look at it then. It is important to know what you are measuring, why you are measuring and how - but this is difficult.

It is true we usually do this kind of thing last on the list - and this does not make it any less important - it's probably just as important. We're doing this kind of thing already but it's just not being articulated. How much student leadership does this student show? Well this girl's an eight and this girl is a two and this guy's a three. How open are they to listen to other things? These guys are always in open discussion and on topic. It's not that difficult to get an accurate reflection, of their attitude that has to be- it's just a matter of assigning a number.

Do you think positive attitudes are being developed because of this course? I hope so because if not we're sunk! Again, just the area that we are teaching, it lends itself so

easily to negative attitudes. They are brought up without having to have any kind of constructive participation for so long, that if we're not teaching them that we're sunk. And I can see over the four years what is happening with the program and what it was and where it is. Boy there is no question what's changed - it's the attitude. There are always talented people but they are like prima donnas with their attitude, "I don't need this and this isn't important here." Just a dark attitude with some of these people - what's in it for me - just dark.

Choral students: [Students were asked in a group situation. This allowed many different answers, unfortunately at the same time, from many sources.]

Why do you take music?

Credits - easy credits. We like music.

Is attitude important in music?

Very, because if you don't have a good attitude you can't do anything. Also, it reflects on everyone else. One or two attitudes affects everyone. If one person doesn't try then it affects the whole group.

What if someone is not really singing?

They think they are too good.

Why is this different from a physics class?

Because the whole class relies on interaction between people and other subjects are more individual. Total group effort.

How has your perception of music changed? Styles of music?

Experiencing different types of music and learning to appreciate different styles of music. Mr. X has a rule where you are not allowed to say if you have a piece of music that you don't like it, "Keep an open mind and try and learn something." So you can't come in with this, "Oh I hate jazz attitude." If you start a piece and you don't like it, you can't judge it.

What kind of music have you been exposed to? Sixties, jazz, classical to Ann Murray.

What activities do you like best? Not warm ups. We know it helps but it sounds stupid because when people walk by they think you are stupid.

What if people understood what you were doing, would it make a difference?

Probably. Either way it is important.

Do you feel that your specific opinions are important in music? I think we should sing it this way. We can always adjust things. Music is written so it means different things to different people.

So it is subjective? It depends on how you feel because when people put in their two bits they are going to see their work.

Why didn't you take band? Don't like the teachers.

So it's a personality thing? No. For some of us it is. I don't like practicing and getting all those wrong notes.

But the voice is an instrument. So what makes this different? For me, I took both just up until last year. Finally this year I decided choir was better.

Why? It depends on your interest. Smaller groups are more intimate.

Why? What is the difference? Because you just know each other better.

So can you do more things with a smaller group? You know what you can do and you know what everyone else can do and you just work with that.

So what if you just went into a small combo using S.A.T.B. as opposed to a to hundred piece choir? It depends on what you want. More interaction with the teacher. You're lost in a big group. There is a big difference in singing in a choir and singing just soprano I mean well one thing is if you are singing with a big choir you can fake it just like going into a math class or algebra and put no emotion into it.

So the feeling is different then? Yeah, you have to know what you are doing and well you can't blame it on anyone else. Safety in numbers.

Are you buying different types of music because of this course? For example, if you were introduced to some jazz piece that Pat Benatar or Natalie Cole might sing would you be willing to spend your hard earned money? I find that your music taste is pretty much set.

How about someone who has no music background? I had never heard jazz before. I was brought up on country and I was just amazed on our trip to Moose Jaw.

What I found good last year in the band was that we had listening projects where we had to listen to different types of music and then talk about it and this has really opened me up stuff like symphonies, Bobby McFaren, Bach, Mozart and the string quartet really made an impression on me.

Are you able to explore your creative capabilities in this class and how? In a scat solo you can experiment and get different kinds of music. But within the group it's hard and then it comes back to the opinions again.

Does anyone take any private singing lessons? A quarter of the class is recognized and the content of lessons range from classical, gospel to jazz.

Besides going out on a music trip, how many have gone to see the symphony or gone on a musical outing? What motivated you to go? The music. We want to know what's out there.

Instrumental student #1:

Why do you take music? I take music because not only do I like it but it also gives me a form of expression. Without music I'm pretty much closed off to the world and this helps me to express and say, "Hey I'm here."

How do you express this? Through an instrument, through vocal, through writing out composition or what? I express myself mainly through my instrument.

How much time do you feel would be appropriate for spending on values and opinions and attitudes of music? Sometimes we tend to emphasize certain points too much.

What are those certain points? Near concerts we spend too much time practicing the piece that we will be playing and not concentrating on our other stuff, like theory and ear training that we definitely do have to practice on as well.

What allows you a better chance to explore values , opinions and attitudes in music? I think the teachers themselves have a lot to do with that. Because in my old junior high we pretty well just played all class. Granted we got a lot of work done but we didn't have much in the way of theory or ear training - not much anyways. And I think the teachers here emphasize that we do need theory and ear training. This helps us become better musically.

What activities do you like in this affective area (i.e., going to the opera) listening to Beethoven.? What activities would benefit you? I think anything that allows us to get out and listen to more music like the opera or the symphony - that really helps open our minds to various forms of expression. I like all forms of music but I think taking a whole band class to a rock concert would not be favorable.

Why not favorable? In the parent's eyes, the kid's? Most parents have a closed mind concerning music. They tend to say old rock is just barely music and this new rock is just noise.

Do you feel that you opinions are important in music? I think so. If I were more closed minded I wouldn't be here. We have played a lot stuff ranging from classical to hard rock. In the hard sciences which are cold like math and physics opinions don't really matter. But in music there is no set right or wrong, there is just a lot of gray.

What is your attitude towards music? I like it a lot. Without music this world would be really boring.

What do you think of the course content right now? I think I have greatly improved in the past two years. The only way I think they could improve this course would be to make it a 10 credit course. A double course in other words. Just more.

Are you buying different types of music because of the course you are taking? I usually don't buy music but whenever I do I buy things I like.

Are you in any small groups like a brass quintet? Jazz Three. We strive to have as much fun as possible in it.

Are you able to explore you creative abilities in music class? They do emphasize it. Our teachers don't over emphasize and cram down your throat to practice, practice, practice.

What would foster the most self expression or what would enable you to be the most creative? A laid back environment. The climate and the ability to compose your own piece.

Do you think you have developed a positive attitude towards yourself and others because of this course? Yes, no? It has been one of the factors. Music helps me express myself. It has helped me to get a more positive outlook on life in general. Everyone needs a purpose.

Do you take private lessons? No

Do you go on outings by yourself? I usually mean to but then I don't unless my uncle is in town.

Instrumental student #2:

Why do you take music? I've always enjoyed playing and listening to music. I've always wanted to play my favorite music like William Tell Overture.

Then music is a vehicle for you to do these things? Yes.

When you are doing a jazz solo is it important to have attitude and feelings? The creativity is an important part.

What activities do you like in the affective area? The listening project was there to introduce different types of music to students who would never listen to that type of music.

Do you feel that your specific opinions are important in music? Yes.

What is your attitude towards music? Music is pretty important to me. I doubt I would ever make a career out of it but it's something I enjoy doing.

What do you think of the course content right now? It's quite balanced and a lot of it's quite optional.

Are you buying different types of music (CD's and tapes) because of this course? I borrow the music from one of the teachers.

Are you in any type of small combos? Yes, I'm in a brass quartet.

What types of emotions are generated within this small group? It's a different type of situation because I'm more conscious about my playing but it's usually more fun.

What types of methods would be the best to foster self expression for you? Jazz solos and technical levels where we create our own solos and it's self directed. I've always been interested in composing my own stuff - so composition.

Do you think you have developed a positive attitude towards yourself and others because of this course? Definitely, when I came here in grade 10 the music program was the only program where I was exposed to some of the higher grade people. **[Many different levels of musicianship - more experienced musically].**

Do you take private lessons? No.

Do you go on musical outings? Yes, to the symphony.

Do you talk about music outside of the classroom with your friends? Yes, we talk about the class and the teachers.

Instrumental student #3:

Why do you take music? In grade seven I found it interesting to play drums. And now that my teacher is a drum specialist it has expanded my interest even more.

What do you think is an appropriate time to spend on attitudes, and opinions in the music classroom? Probably one third of the class because you do need time on playing and theory. There are actually three levels of music. The thinking about it, theory and playing.

What activities do you like in this area? In jazz combo mainly we are in charge. The teacher is there but he gives us a say. It is our voice that takes control of the music ensemble.

Is that important? I think it is. It keeps our interest up. It makes us feel important that we are actually here for a reason. You have ideas.

Do you feel that your opinions are important in music? I think all opinions are important. It's just rather or not that our opinions are being listened to or responded to by the teachers.

Would this be more important in a larger or smaller ensemble? It's more important in a smaller band.

Why? Because there are less people that have a say.

What is your attitude towards music? Well it's not how I'm going to make my living but I think it's an important part of my life now because all my friends are in the music program and my girlfriend.

Are you buying different types of music because of this music course? Yes, I was mainly into rock and roll stuff but now I've purchased a large amount of Miles Davis jazz tapes. I'm more willing to listen to classical tapes.

Why? Because I know stuff about it - form and stuff and I know what is happening in it.

What type of situation is the best for you to be the most creative? Definitely a small group because there is less distraction. More one-on-one is when I work the best.

If you were designing a music program what would you design for you to be the most successful? I think what we have right now is good enough and it is balanced.

Are you able to explore your creative abilities in this classroom and how? Basically yeah, because the teacher allows us to improvise.

Instrumental student #4:

Why do you take music? Well last year music was kind of hectic because I was in Jazz One and I didn't really know enough about drum technique. I came from a junior high where you played a lot of drums but you were not taught anything basically. When I came here in grade 10 the teacher showed me a lot of knowledge stuff, so now it comes to me.

So you have the technical aspect and from this you can be creative? Yeah.

What do you think about when the teacher says, "Be creative don't read the music"? I envision myself going wild but you have to control yourself which is hard to do on the drums. It's just more freedom because your ideas are being put in and you become part of that song.

What type of methods have benefited you the most? That is hard to say, probably the teachers because they grab hold of what you need to know and put it into your head.

So the dynamics of the teachers are important? Oh yeah.

Do you think you have developed a positive attitude towards yourself and others because of this course? Yeah. Also, before I had no music background - I was in band but I had no knowledge because we never went in depth to anything. If it weren't for the listening project I wouldn't have any knowledge to talk about music.

What would be the main difference between junior high and senior high programs? Everything! It's about a 110 % better. In order to succeed in this program you must be dedicated. You can't just play trumpet in grade nine and think you are going to get through this. A lot of people have dropped out.

So what are these people lacking? Motivation. You need a lot of motivation.

Do you take private lessons? No.

Would they benefit you? It depends on the teacher.

Do you talk about music outside of the classroom? All the time. It is basically all of our lives. We talk about what happened in wind ensemble and jazz band because it's what our lives are centered around.

Instrumental student #5:

Why do you take music? I really love it. It's just something I have to do and I can't see myself doing anything else. And I really have a lot of fun doing it.

What if this school didn't have a music program? I'd go to one that did.

How much time do you think is important for the affective domain (feelings values and attitudes)? Not too much because it is kind of hard to give certain opinions about a certain piece of music until you know enough about a piece of music. It's probably a good idea to talk a little bit about it though.

What type of activities would be best for you in learning music? Probably group stuff. Like a small ensemble.

Why a small ensemble? It's more comfortable and more friendly.

What happens in a small group that doesn't happen in a large group? More of a chance for many ideas to be brought out.

Do you feel that your specific opinions are important in music? I hope so. I can usually speak up. Sometimes they will listen to me and sometimes they won't. In a small group that goes farther.

Do you think that the theory component of your course is important? Yes. If you know the theory you will probably understand it better.

Are you buying different types of music because of this course? Yes, I am. A lot more jazz because before I just didn't hear it before I came here.

Do you think everyone can be creative? Probably, it takes more in some people.

Are you able to explore your creative abilities in this class? Yes, mainly in the ensembles and jazz groups.

What would be the best way for you to be more creative in class? More spontaneity.

Do you think you have developed a positive attitude towards yourself and others? Yes.

Do you take private lessons? Yes.

Do you go on musical outings? Yeah, I go to the symphony.

Do you talk about the music which happens in the class outside the class? Yeah. Well just about people in general and whether the music is any good or not.

Instrumental student #6:

Why do you take music? My brother said it was really good.

What do you think of it now? Wonderful, I'm glad I had room in my schedule. Last year I played an instrument and this year I have learned two more. It's really radical.

Do you think opinions and attitudes are important in the music classroom? Yeah. Also, the teachers make it important like it is important to them. Like honesty is really important and you have to be accountable for what you do. If you are not in rehearsal you have to talk to them. All types of values are represented and they (teachers) know that and are really good about that. They respect different types like my friend's Christian band and they totally respect that. And from this they incorporate every ones values. And the ones that are common to everyone they try and instill like honesty. It's weird here because before it was like how can you "screw" the teacher and why don't you lie? But here there is a respect. They don't pretend to be stupid. If you lie they know.

What is your attitude towards music and is it important to you? Yeah, right now it is the most important thing that I do in my life. I don't know if it is because of this program but now I have a broader perspective of things.

Are you buying different types of music because of this course? Yes. I used to just hate jazz because of my classical background. I didn't even know what a blues scale was or anything. And now I practice blues scales on my instrument and I just love listening to jazz.

Are you able to explore your creative abilities in this class? Yeah, especially in the jazz bands. In the listening projects too.

Do you take private lessons? Yes, and I also give them as well.

What types of methods would work the best for you to develop creativity? A lot of the jazz stuff but not everyone grooves jazz.

Do you talk about what happens in the music class outside of class? Yeah, I think there are a few of us who get a little more out of this program than others.

Why? Well because we really like music and it is something we are good at and we get along with the teachers.

Choir and Instrumental student #1:

Why do you take music? I take music because I've always been interested in music and I thought this was a good way to learn more about it.

Do you think feelings, values and emotion are important in music? I think so. Like if a person does not have a good attitude a person will not play well. And that will affect the rest of the band.

For example? Because if a person comes in and has a good one, everyone wants to be like them. And if they play bad it will affect the rest of the band because if they are playing bad why should I bother and play well?

In choral does the same type of thing occur? Yes, if the person does not want to be in here, the question is, "Why are they here if there are not concentrating and focusing on what they are doing?"

It is important then? Very.

What activities do you like in choir? The picking of the songs.

Why does that attract you? Because if you pick boring songs it's not fun to sing.

How about on the band side? The same.

Do you feel that your specific opinions are important in band or choir? Yeah, because if they didn't listen to me I wouldn't want to listen to them and give them a chance. Because my opinion could be good and it might help the class.

Does this work better in the choir or the band? I think it's about equal. Because all the teachers listen to you. And they will take your opinion. In choir for instance, the

teacher talked about going to Disneyland and he gave us the idea and the rest of us were allowed to talk about it. Then fund raising began.

What is your attitude towards music? I'm not sure. I think if I don't have a good attitude then it is going to affect the rest of the band.

Why did you pick both band and choir to be in? I took band because I've been taking it since grade seven and I want to keep playing. And I took choir because one of my friends was in it.

What would you change about either program if you could? Choir is fine. In band probably playing more because I like to play.

Are you buying different types of music right now (CD's and tapes) because of the course you are taking? Yeah, I have because of band.

How about choir? No.

Are you in any small ensembles? No.

Are you able to explore you creative abilities more in choir or band? Probably in choir.

Why? Because I can explore by singing different parts. But in band I just stick to one instrument.

Why do you think that is? Maybe because I'm afraid to try. In choir it is easier to switch parts.

What types of methods would be best to foster your creativity? If we had more of a choice to sing different parts like second soprano to alto.

What about in band? Maybe a chance to play different instruments.

Did you sing in choir in Junior high? No, we didn't have a choir.

Do you see a difference between the junior high band program and the senior high? Yeah, in junior high we just played all the time trying to get the music perfect but in high school we do theory and ear training.

In choir do you sing different types of pieces? Yeah, because of the jazz choir we sing different types of music.

Are you in the jazz choir? No.

Why not? Because I'm afraid to.

Do you think you have developed a positive attitude towards yourself and others because of this course? I think so because last year everyone would say, "Oh you're in band and you're a band geek" and here it doesn't matter because people want to know which band you are in. The status is different.

So is it the school that made the difference? Yeah. I listened to another school which is supposed to be the arts school and I wasn't impressed. And I'm glad I joined here.

Do you take private lessons? No. I might be taking lessons next year.

Why would you like to? Maybe, so I could get into the better band.

Do you go on musical outings? No, not really.

Time, money? Money, in school it's cheaper.

How would you compare the two programs? In choir the teacher produces a lot of stuff and will tell you how to get into the business. In band they don't know as many connections except for Youth Orchestra.

Choral and Instrumental student #2:

Why do you take music? I thoroughly enjoy it. It's enlightening and an escape and it's nice to be part of a large group.

Is attitude important in music? Definitely.

Why? Because you are part of small and large groups and if you don't have a good attitude you are not performing to the best of your ability. And you are affecting the sound quality and you wreck the enjoyment of the music for everyone else.

How has you perception of music changed over the past few years in high school? Well I started taking music in elementary and not until high school did it become more in

depth (i.e., theory and ear training) and the whole world of music just opened up because there was a lot I had not even heard of.

Different types of music? Yeah, different types of scales and it was overwhelming at first and you just accept all this new knowledge.

What activities do you like best in music that are the most educational to you? I like the fact that we have three different teachers and we can get individual attention, it's just up to you to ask for it. I like the fact that we are encouraged to do solo activities as well as ensemble activities and tours and fun things are incorporated into the program. It's not just work, work, work. There is a lot of work involved though. I like extra-curricular activities too.

Do your feel that your specific opinions are important in music? To a certain extent. You have to have your feelings to be able to put into it. And the person playing is the only one who can put that feeling into it.

So it's kind of important? Yeah, as far as my opinion as what is being played, there is always that option to express it. Whether or not it is changed depends on if it is a large or small group. But it is important.

What is your attitude towards music and is it important to you? Definitely. It has always been. My father has always played in a band and my mother too. Now that I know so much more about it is just that more interesting to me. It inspires me.

What do you think of the course content and what would you change if you could to make it better educationally for you? Well, I like small ensembles the best. With

people at different levels and this challenges me. I would have more ensemble and group work.

Are you buying different types of music because of this course? If I really like something I go to the library. Finances don't really allow me to do that. The listening projects allow me to hear different types of music that is out there. I personally feel that I enjoy a wider range of music now.

What do you think is the main difference between junior high and senior high? Junior high you are learning your instrument and senior high you or putting expression into your instrument. You are putting feeling into it. You know how to play you just have to do it well now.

Are you allowed to explore your creative abilities in a small class or larger class? Creativity would mostly result on an individual basis or the smaller ensembles. We are usually allowed to pick what we would like to play and we are given more freedom on that end. I think one can be more creative when they don't have the restrictions of others.

Do you think you have developed a positive attitude towards others and yourself because of this course? Oh, yes. I've met a lot of new people and learned a lot about new instruments and it's a nice feeling when you are all together. Most people in the band want to be there and you can feel that and it kind of [**grows**] and you can hear this in the sound.

Do you take private lessons? No I don't.

Would you like to? I've tried but it never worked out. Probably because I'd get all of the technical stuff and I would be that much more advanced.

Are you in extra-curricular bands? Yes, I'm in three bands. Also, I'm in choir.

What is the main difference between how you learn in choir and how you learn in band class? Band class you blow into an instrument and in choir it's your own voice and you can feel it resonating and it's a bit harder to be in tune. You have to develop a really good ear to have the connection between your ear and what you are singing. In band too you have to have a good ear. In choir it is easier to go out of tune. It's much more physical in choir.

What do you like best about choir? Harmony. Most things are a cappella. I just get this feeling inside of me.

Do you think it is easier to get this feeling in choir or band class? For me it comes more so in choir.

Why? Because, I'm making the sound with what I have.

If you had the same technical ability that you had on an instrument that you had with your voice would it be as easy? Actually I think I'm more technically advanced on my instrument but it is more challenging on my voice. But I do get that feeling in band too but it is somewhat different. Especially if it is a cappella - just voices. It is overwhelming, I enjoy both band and choir. I like different things about each one.